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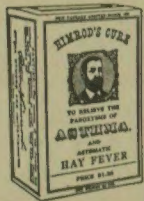
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 "ABOUT NECK-WEAR, BAGS AND BELTS. FOR THE MODERN SUN WORSHIPPER. SUMMER ENSEMBLES."
 "SUMMER USES FOR ELECTRICITY," by Michael Egan

She put down her comb at last and turned round on her chair so that she was facing him. "Well, Nicholas," she said, "what about Pauline Grey?"

Nicholas fidgeted with his hands.

"It's very serious this time," he said sadly.

"And is she taking it seriously, too?" Vanna forced her voice to sound natural.

"That," Nicholas pointed out, "is what I want to know. You see, Vanna, she's a good woman. A very good woman. Almost a saint, in fact."

Vanna picked up a scent spray, and sprayed her hair.

"In that case, darling, I'm afraid it may be a bit difficult for you."

Nicholas nodded. "She's been very kind to me, and so interested in my career," he said, thoughtfully. "We've had tea together four times, and I've only known her ten days."

Vanna got up. "Well then, Nicholas, why worry?" She went over to the wardrobe and took out her cloak.

Nicholas was still sitting disconsolately on the settee fidgeting with his hands.

"You can't go yet, Vanna," he said peevishly.

"I've a lot more to say to you."

Vanna sat down again.

"Be as quick as you can, darling; I'm late already."

Nicholas shifted his position.

"Pauline Grey is the kind of person who expects marriage—or nothing," he said sullenly, and Vanna drew in her breath with a low hissing sound.

"Oh!" she murmured. "Oh, Nicholas!" He came over to her, and touched her arm.

He was looking very solemn.

"You could marry Arthur Jefferson," he went on a little nervously, noticing the pallor of her cheeks, and the whipped dog look in her eyes.

The glare of the limelight becomes too strong for this musical comedy star in "IDOL," by Barbara Hedworth.



BLUE STAR SUN CRUISES



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SEPTEMBER 19. 24 DAYS.

TO THE

MEDITERRANEAN

and colourful cities of the East on board Britain's Dream Ship, the "Arandora Star," visiting: Malaga, Palermo, Kotor (Cattaro), Dubrovnik (Ragusa), Brioni, Venice (for Padua), Corfu, Tripoli, Palma, Ceuta (for Tetuan).

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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, JULY 12, 1930.

53.

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SPORT—THE PARAMOUNT PLEASURE OF THE BRITON: THE "SWARM OF BEES" CROWD AT THE A.A.A. JUBILEE MEETING—A GATHERING TYPICAL OF MANY.

It is a mere truism to remark that the paramount pleasure of the Briton is Sport! Every Saturday—and a good many other days of the week—bears eloquent witness to this. Last week-end was typical; indeed, one might say, more than typical. Our photograph shows a part of the densely packed crowd at Stamford Bridge for the Jubilee Meeting of the Amateur Athletic Association, a throng numbering some thirty thousand, and here seen watching the Four

Miles. On the same day the Finals at Henley drew very many other spectators; Wimbledon was packed with lawn-tennis enthusiasts; and there were, of course, thousands who saw various stages of the air race for the King's Cup, cricket matches which included Australia v. Nottinghamshire, polo at Hurlingham and Roehampton, racing at Alexandra Park, the Junior Car Club's meeting at Brooklands, and other fixtures; plus the inevitable "dogs" and speedway racing.



By G. K. CHESTERTON.

CAN anything be done to dam, not to say damn, the deluge of Quackery that is now being poured out everywhere to inform what is called the ignorance of the democracy? As the term implies, it is not only democracy that is ignorant; those who would inform it are more ignorant still, or they would not invariably say the democracy when they mean the demos. Democracy does not mean the populace, or even the people; it means government by the people. Democracy is a very noble thing, and it does not exist—at any rate at present. Demos is a very jolly thing in its way, especially when it does all the things that ideal democrats generally abuse it for doing, such as drinking, shouting, and going to the Derby. But, whatever else it is doing, it is not ruling; it is not teaching, but being taught. And there might be a reasonable case for its being taught, were it not for the unfortunate fact that it is being taught tosh. Which brings me back, after this parenthesis on the word democracy, to the more solemn and sacred subject of quackery.

Quackery is false science; it is everywhere apparent in cheap and popular science; and the chief mark of it is that men who begin by boasting that they have cast away all dogmas go on to be incessantly, impudently, and quite irrationally dogmatic. Let anyone run his eye over any average newspaper or popular magazine, and note the number of positive assertions made in the name of popular science, without the least pretence of scientific proof, or even of any adequate scientific authority. It is all the worse because the dogmas are generally concerned with domestic and very delicate human relations; with heredity and home environment; and everything that can be coloured by the pompous and pretentious polysyllables of Psychology and Education. At least many of the old dogmas, right or wrong, were concerned with cherubim and seraphim, with lost spirits and beatified souls; but these dogmas always directly attack fathers and wives and children, without offering either credentials or evidence. The general rule is that nothing must be accepted on any ancient or admitted authority, but everything must be accepted on any new or nameless authority, or accepted even more eagerly on no authority at all. It is quite satisfactory, of course, if any nobody says in any newspaper: "Dr. Binns, of Buffalo, has told us that, while aunts may be fond of nephews, great-aunts always have an instinctive hatred and aversion both for nephews and nieces." But it is even more convincing than that if the information is anonymous in every way, and the writer merely states: "Recent science has shown that second cousins are naturally antagonistic, but that in second cousins once removed the antagonism is sometimes introverted into suicidal mania." Where all these statements come from, nobody knows. Where they all go to, everybody ought to know, since they go to everybody. But it is in practice very difficult to discover what becomes of

them, and whether they are really treated as wisdom or waste paper. On the whole, I fear it is more likely that everybody believes them than that anybody takes the trouble to check them.

This evil is wilder in America, but I doubt if it is worse in America. It is scattered all over our own Press and public speech, and is all the more insidious because it is not so much associated with the conspicuous figures of picturesque charlatans and fantastic prophets, such as strut in strange plumage about the plains of the West. Anyhow, it is scattered so widely both here and there that the difficulty is to pick up any adequate example. For the triviality of one specimen does not convey the tremendous and mountainous multitude of specimens. Here is one example, however, which I find in a periodical of considerable intellectual pretensions, to judge by its title. Like most of these professed organs of thought, it is marked by a complete incapacity for any precision in thinking.

mysterious rival being immoral, as distinct from being wicked? And what in the name of goodness (or morality) is meant by the mysterious word "even," which is reserved only for wickedness and for piety? The transference of these thoughts, from writer to reader, is a very negative transference indeed. However, the writer, having said that the mother's goodness, which seems to be the same as her coldness, may send the boy to the devil, goes on to say that it may be a good thing that he should go to the devil; in which case it was presumably a good thing that the mother should be cold. Revolt, we are told, sometimes leads to new ways of life, and it may be highly satisfactory that the boy should seek for the opposite of his mother. But what is the opposite of your mother? As a point of logic, it seems rather subtle; nor does the logician here instructing us give us very much help. "A rebel boy may, of course, become, like the proverbial minister's son, a good-for-naught or a crook; on the other hand, a boy like Balzac, who

hated his practical father, became a great novelist—his father's opposite. Or in a different way, Beethoven, whose father was a poor fiddler, a drunkard and ne'er-do-well, became one of the great composers of the world, doggedly determined to protect his mother and be as unlike his father as possible." If that was his object, we can hardly say that he succeeded very well. I am not quite sure what is the opposite of a poor fiddler, but certainly it is not a great composer. There may be many a great composer who has been a poor fiddler, and many a poor fiddler who may yet be a great composer. The same mysterious use of the word "opposite" darkens the other instance given from the career of Balzac. I cannot understand why, in logic, a



A PICTURESQUE INCIDENT OF THE FORTHCOMING NAVAL SEARCHLIGHT TATTOO AT PORTSMOUTH: GEORGE III. AND QUEEN CHARLOTTE VISITING EARL HOWE ON HIS FLAG-SHIP (THE "QUEEN CHARLOTTE," AFTERWARDS THE "EXCELLENT") AFTER THE BATTLE OF USHANT—"THE GLORIOUS FIRST OF JUNE"—IN 1794.

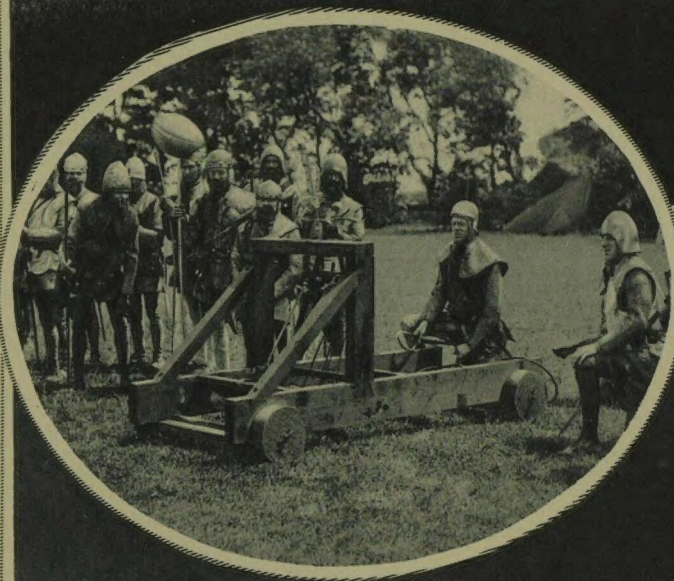
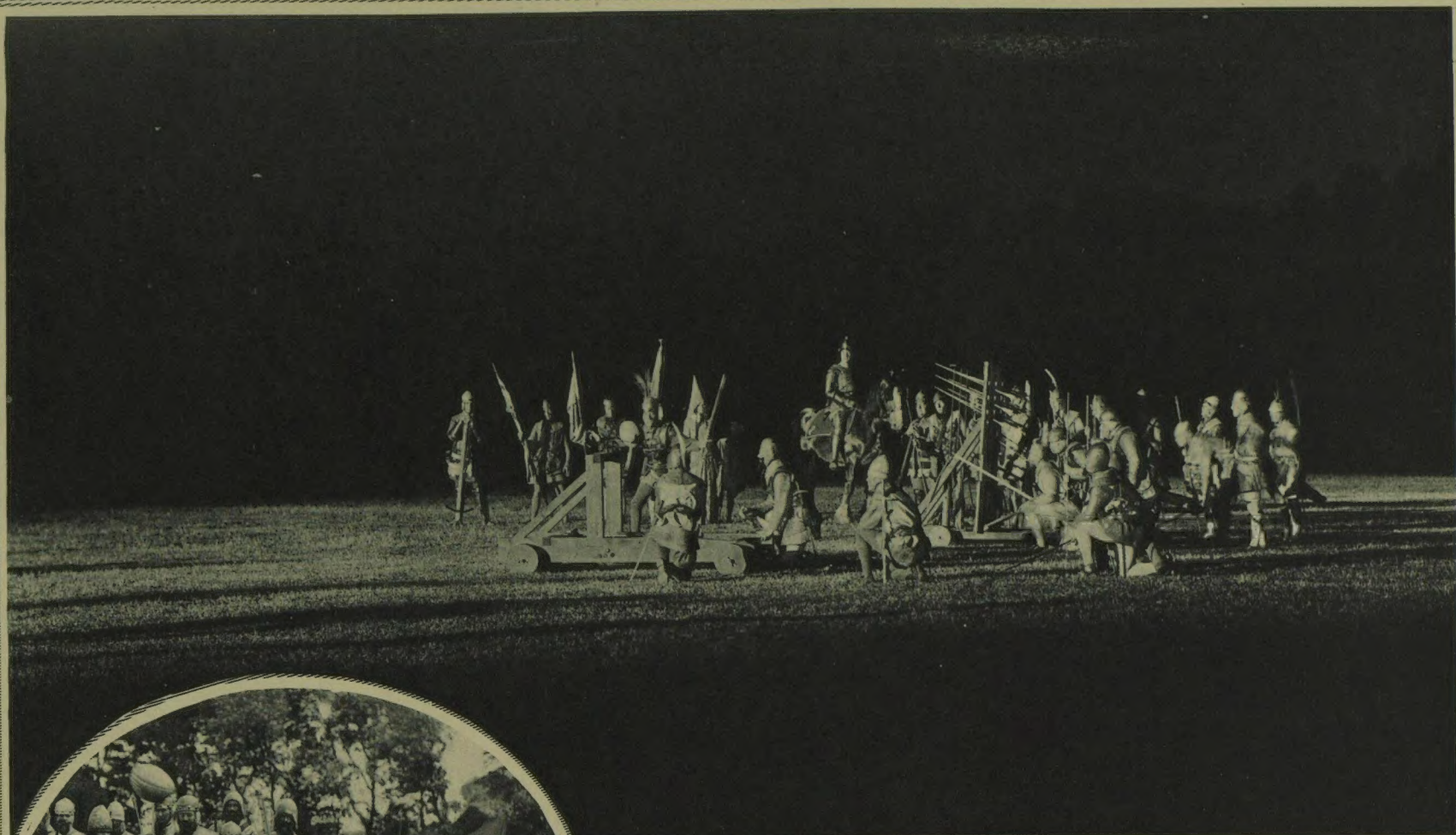
The "Queen Charlotte" was afterwards rechristened the "Excellent," and under that name was commanded by Admiral Collingwood at St. Vincent. In 1830 she was turned into a school for teaching naval gunnery.

But I mention it, not because it is worse than the rest, but because it is representative of the rest and all the rest are no better. The instructor informs us that there can be between parent and child a *negative transference* (the intense italics are his) which seems to mean, not merely that the child will hate the parent, but that the child will love somebody who is the opposite of the hated parent. "Thus a child who is treated coldly by his mother will come to reject all people like his mother and seek for her opposite. We will say the mother is good, honest, moral, even pious. The boy will gravitate to someone crooked, immoral, or even wicked. In short, his mother's goodness may send him to the devil, though all the time she may be wondering why her excellent precepts, her discipline, her goodness, are failing to develop like traits in her son."

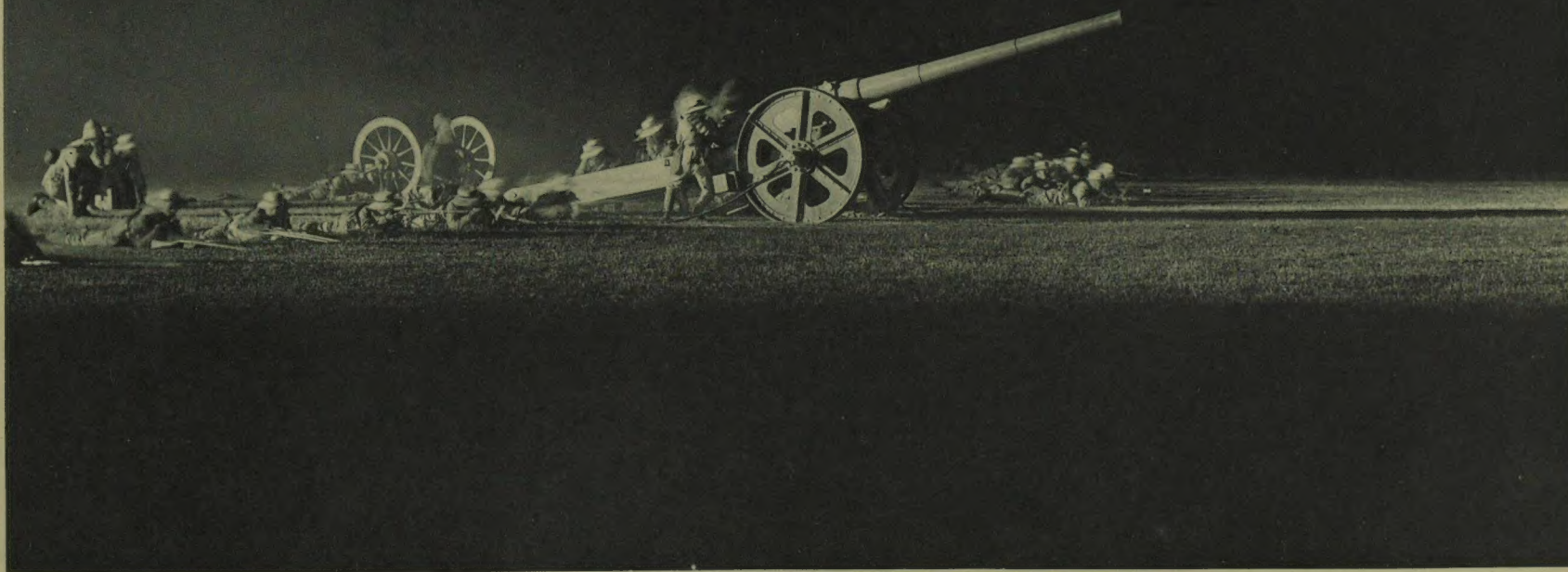
You will note the utter chaos of terminology and definition, even in these few lines. Some of us, to begin with, might hesitate to insist on the goodness of a mother who treated a child coldly. But what is meant by the mother being good, as distinct from her being moral? What is meant by the mother's

great novelist is the exact contrary of a practical father. I do not see why any child may not happen to rejoice in the possession of a great practical novelist-father. The children of Sir Walter Scott, for instance, to a great extent did so, despite the accident which ruined his later fortunes. But it is not only false in the typical case of Scott, it is far from true even in the actual case of Balzac. Balzac had a decidedly "practical" side to him; he was not only busy, but business-like, in his own way; and, anyhow, all these crude contrasts about complex characters are all nonsense. Balzac did not become a great novelist because his father had annoyed him with practicality; he became a great novelist because he was a great man. Beethoven did not succeed because his father drank; it is much more likely that he was a composer for the same reason that made his father a fiddler. These are only a few random examples of these random statements which are thrown about everywhere, that the people may learn Science from men who have never learnt Logic. Now that everybody is talking about the public being informed of this or that, is there any way of stopping the public being misinformed in this endless and exuberant fashion?

THE NAVY ADOPTS THE TATTOO: MEDIÆVAL AND MODERN BALLISTICS.



THE EARLIEST OF THE OFFENSIVE WEAPONS THAT ARE REPRESENTED AT THE WHALE ISLAND SEARCHLIGHT TATTOO: FOURTEENTH-CENTURY "BALLISTA-MEN" AND ARCHERS AT A NIGHT REHEARSAL; AND (INSET) A 'CLOSE-UP' OF THE BALLISTA.



SOUTH AFRICAN WAR NAVAL ARTILLERY IN MIMIC WARFARE: A 4.7 GUN "HOTLY ENGAGED" AT WHALE ISLAND DURING A REHEARSAL FOR THE NAVY'S SEARCHLIGHT TATTOO.

It is just a century since the first ship was set apart by the Admiralty "for the practice of sea-gunners." This ship was H.M.S. "Excellent," and she was moored actually in Portsmouth Dockyard—an indication of the short ranges at which firing then took place. The original "Queen Charlotte," rechristened "Excellent," has been replaced successively by other ships, each in their turn rechristened "Excellent"; though, since the main business of the Gunnery School was transferred to the "terra firma" of Whale Island, they have been comparatively small craft. The Naval School of Gunnery at Portsmouth have decided to celebrate

their centenary by a naval "tattoo"—the word borrowed, it is believed for the first time, by the Navy from the Army to describe the presentation at night of scenes from the past history of the Service. There will be six performances of the Tattoo, starting on July 24, and about 1000 actors will take part in it. It includes the mediæval incident illustrated above—symbolical of the "days of bows and arrows," when ballistics were in their infancy; episodes of the time of Drake; of the seventeenth century; of Nelson's day; and of modern warfare; concluding with an exciting duel between a modern battle-ship and a destroyer.



THE FIRST WOMAN TO WIN THE KING'S CUP AIR RACE: MISS WINIFRED S. BROWN; WITH HER NAVIGATOR, MR. E. R. ADAMS.



MISS WINIFRED BROWN AFTER HER WIN: RECEIVING THE KING'S CUP FROM SIR PHILIP SASSOON, M.P., AT HANWORTH.

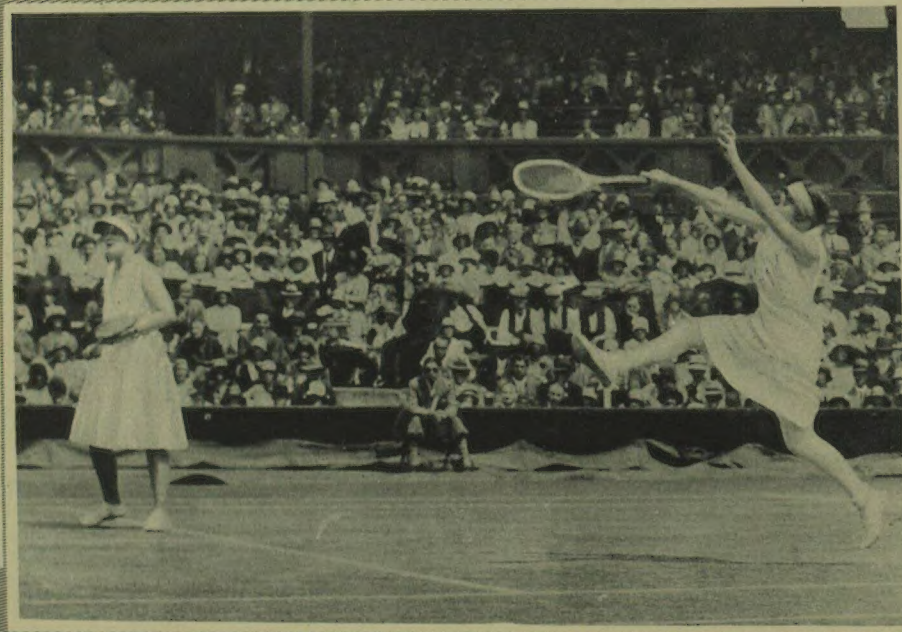


THE WOMAN WHO WAS FOURTH IN THE KING'S CUP AIR RACE: MRS. A. S. BUTLER, WHOSE AVERAGE SPEED WAS 129.56 M.P.H.

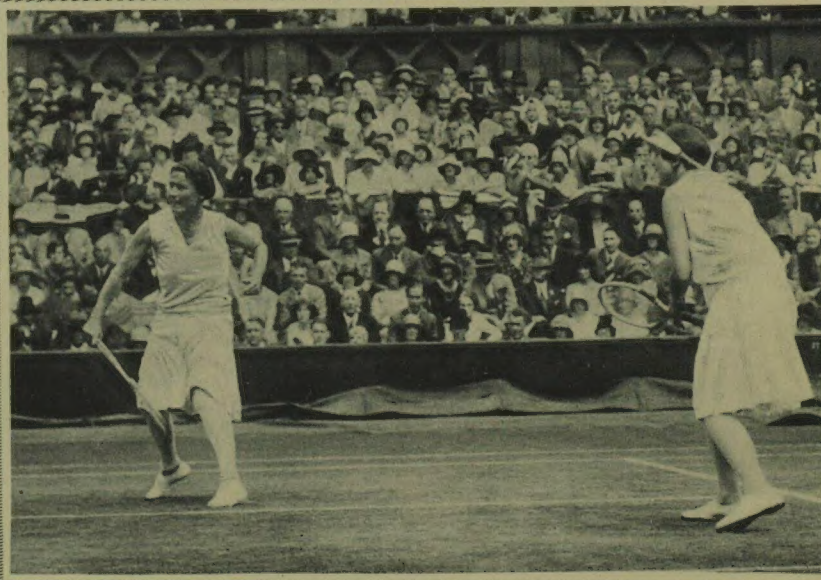


THE HUNDRED YARDS WON BY A DUTCH RUNNER AT THE JUBILEE MEETING OF THE AMATEUR ATHLETIC ASSOCIATION: C. BERGER (NO. 31) FINISHING IN THE FINAL, AT STAMFORD BRIDGE.

SETTING UP
AN
ENGLISH NATIVE
RECORD
IN THE
HALF-MILE
FINAL:
T. HAMPSON,
OF
THE ACHILLES
CLUB.



THE FINAL OF THE LADIES' DOUBLES AT WIMBLEDON: MISS SARAH PALFREY, U.S.A. (RIGHT), AND MISS E. CROSS, U.S.A., IN PLAY AGAINST MISS RYAN AND MRS. HELEN WILLS-MOODY, WHO BEAT THEM 6-2, 9-7.



THE FINAL OF THE LADIES' DOUBLES: MISS RYAN, U.S.A., RUNNER-UP IN THE LADIES' SINGLES (LEFT), AND MRS. HELEN WILLS-MOODY, THE SINGLES CHAMPION, IN PLAY AGAINST THE MISSES S. PALFREY AND E. CROSS.

The air race for the King's Cup, over a 750-mile course around England, was won on July 5 by Miss Winifred S. Brown, who, flying an Avro Avian aeroplane fitted with a Cirrus III. engine, covered the course at an average speed of 102.7 miles an hour. Mr. A. S. Butler was second. He flew a Moth, with a Gipsy II. engine, at an average speed of 129.7 m.p.h., and also won the prize for the best average speed. Flight-Lieut. H. R. D. Waghorn, of last year's Schneider Trophy team, was third, flying a Blackburn Bluebird, with a Gipsy I. engine, at an average of 99.47 m.p.h. Mrs. A. S. Butler was fourth. Her speed averaged 129.56 m.p.h. Miss Brown, who comes from Manchester, is a member of the Hanworth Club and of the Lancashire Club. She is a well-known hockey player, keeping goal for Lancashire, and she has toured Australia with an English hockey team.—The Jubilee Meeting of the A.A.A. was held at the week-end, and, as our front-page photograph shows, attracted a great crowd. Outstanding performances are illustrated here. In winning the 100 yards, C. Berger beat, among others, the favourite and holder, J. E. London, who was left at the start. His time was $9\frac{1}{10}$ seconds. Hampson won the Half-Mile in 1 min. 53½ secs., and thus set up a new English native record. Lord Burghley (Achilles) won both the 120-Yards Hurdles and the

A GREAT WEEK-END OF SPORT: EVENTS THAT DREW THOUSANDS. THE AIR RACE; WIMBLEDON; THE A.A.A. JUBILEE; HENLEY REGATTA.



ONE OF THE LONDON ROWING CLUB'S THREE WINS AT HENLEY REGATTA: THE FINISH OF THE FINAL OF THE GRAND CHALLENGE CUP, IN WHICH THE L.R.C. BEAT LEANDER BY 1½ LENGTHS, IN 6 MINS. 59 SECS.



A RACE WHICH BEGAN STRENUOUSLY, BUT FINISHED TAMELY: J. S. GUEST, DON ROWING CLUB, TORONTO, CANADA, BEATING G. BOETZELN, BERLINER RUDER CLUB, GERMANY, BY A DISTANCE, IN THE DIAMONDS.



LORD BURGHLEY (LEFT) SCORING ONE OF HIS WINS AT THE A.A.A. MEETING: THE GREAT HURDLER BEATING L. FACELLI, OF ITALY, IN THE FINAL OF THE QUARTER-MILE HURDLES, IN 53.45 SECONDS, AN ENGLISH NATIVE RECORD.



THE FINAL OF THE LADIES' SINGLES CHAMPIONSHIP AT WIMBLEDON: MRS. HELEN WILLS-MOODY, U.S.A., BEATING MISS E. RYAN, U.S.A. (HER PARTNER IN THE LADIES' DOUBLES), 6-2, 6-2; AND THUS RETAINING THE CHAMPIONSHIP.



THE MEN'S DOUBLES AT WIMBLEDON: J. VAN RYN, WHO, WITH W. ALLISON, BEAT J. H. DOEG AND G. M. LOTT, 6-3, 6-3, 6-2.



THE MEN'S SINGLES AT WIMBLEDON: W. ALLISON, U.S.A., WHO WAS BEATEN IN THE FINAL BY W. T. TILDEN, U.S.A., 6-3, 9-7, 6-4.



THE WINNER OF THE MEN'S SINGLES AT WIMBLEDON: W. T. TILDEN BEATING ALLISON AND THUS REGAINING THE TITLE HE LAST HELD NINE YEARS AGO.

Quarter-Mile Hurdles. His time for the first was 15½ seconds; his time for the latter, in which he regained his title from L. Facelli, was 53½ seconds, a new English native record.—The outstanding feature of the Finals day at Henley Regatta was the fact that the London Rowing Club won the Grand Challenge Cup, the Stewards' Challenge Cup, and the Wyfold Challenge Cup. The Final of the Diamond Challenge Sculls was a surprise in that it was won by "a distance." Boetzelen, the German, made the pace so hot in the earlier part of the race that he was exhausted, and the Canadian won in 8 minutes 29 seconds.—The Lawn-Tennis Championship Meeting at Wimbledon should have ended on July 5, but, as it would not have been fair to have expected Allison to play in the Men's Final and the Men's Doubles in one afternoon, the latter event was postponed until the Monday. Mrs. Helen Wills-Moody retained the Ladies' Singles Championship, and she and Miss Ryan won the Ladies' Doubles; while Miss Ryan, partnered by J. Crawford, was on the winning side in the Mixed Doubles. W. Allison and J. Van Ryn beat J. H. Doeg and G. M. Lott in the Men's Doubles; and W. T. Tilden made a remarkable come-back, by winning the Men's Singles against the much younger Allison: Tilden is thirty-seven. The King and Queen saw the Men's Final and the Mixed Doubles.

The World of the Theatre.

By J. T. GREIN.

ABOUT MOLNAR.—FASHIONABLE ACTING À LA PARISIENNE.

FERENC MOLNAR, a name to conjure with on the Continent and in America—"The Swan" ran there for two years—is, alas! what they call a "Jonah" in the theatrical world. And no one really knows why. It is yet too early to predict the fate of "The Swan," now performed at the St. James's; it was certainly an acting success on the first night, but, quoting rapidly from memory, I remember four plays of his which were failures. These are "The Devil"—some twenty-five years ago—"The Guardsman," "Liliom," and last, but not least, "The Play's the Thing," which ran twelve nights at the St. James's. Everywhere else these plays were acclaimed and added to Molnar's reputation. This was due, in the first place, to miscasting—notably of "The Play's the Thing"; next, to the translations, in which the delicate style of Molnar had entirely evaporated. He has a peculiar vein of humour which demands the subtlest touch of the translator as well as the actor. And he indulges in a certain torrential eloquence which sounds well in Hungarian and in German, but which, to English ears, seems futile loquacity. In "The Swan" there are whole tirades which the Continentals lapped up like the wine of Tokay, but which in English were merely like a tasteless brew of feeble tea. We often experience the same languor when French plays come to us untrimmed. The French yield to the melody of words—often vacuous enough; we, more matter-of-fact, are not inaccessible to the melody, but we look for 'osses, not for cackle.

But all this is not the main cause of Molnar's reverses. It lies deeper; it lies in the subjects of his plays—mostly satirical illuminations of actual events which are current or familiar to the Continental playgoer. In "The Guardsman," for instance, he mocks at the Austro-Hungarian army; in "Liliom" he ventures to play with the hereafter; in "The Play's the Thing" he holds up to ridicule the making and the makers of the Vienna operette—an (artistic) industry flourishing and designed to catch the English and American markets. To our average playgoer these satires, full of local colour and humour, mean little or nothing, and the story is not important enough to make up for this deficiency. Take "The Swan"—what is the groundwork of the plot? First, a skit on Clementine of Saxe-Coburg, she who manoeuvred Ferdinand on to the Bulgarian throne, the arch-matchmaker and arranger of Continental dynasties. She is obvious in the two Princesses who wield the fate of little Alexandra and the Crown Prince: to the initiated a delicious satire. Next the plot turns more or less on the escapade of Louise, Queen of Saxony, she who eloped with M. Giron, her children's teacher, repented, and made a second *faux-pas* in her marriage with Toselli, the composer of the famous "Serenata." On the Continent these stories are household words; everybody knows them; everybody chuckles at the persiflage and the satire. But our public concentrates on this island, knows or remembers nothing of these exotic occurrences—*chroniques scandaleuses*. We are not interested in anything beyond our water-line, not even our Colonies, and so everything depends on the understanding of the satire and the weight and treatment of the story. And, as Molnar's plots are more skin-deep than "convincing," it is left to the actors to shoulder and carry the burden—a task which is extremely difficult, and even, in the case of "The Swan," unattained in one of the principal parts. And so, I

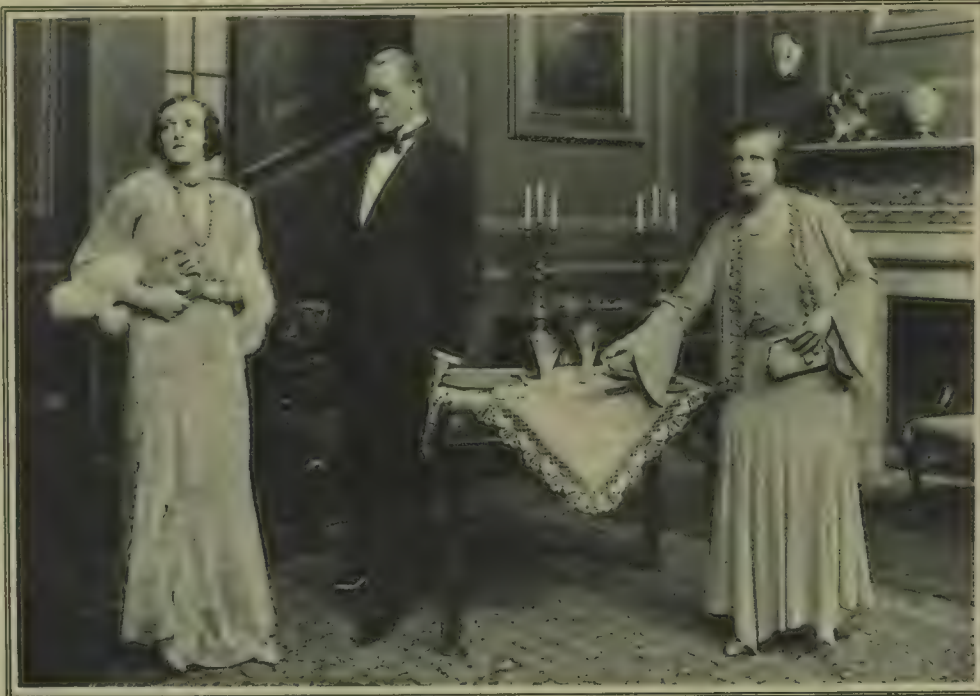
fear, Molnar, as far as London is concerned, is still misunderstood; an undiscovered genius.

Until a few years ago the Paris stage knew three styles of acting—the style of the Français, which was a glorified, exalted, and naturalised edition of Conservatoire elocution; the Vaudeville-Gymnase

like a bull his virile reformation ran amuck in the popular china-shop. If he did not proclaim it in so many words, he proved by his efforts that the entire system, from the Théâtre-Français downwards, was, if not radically wrong, anti-natural. And he proceeded to show by his own performances how he understood life and succeeded in transferring it to the stage. People do not, as a rule, think aloud, argued Antoine, and he cut the soliloquy, that pet parade-horse of all past star actors, boldly away; gestures, facial play, a sigh, a sob, a glance, and a frown had to express what hitherto was conveyed to the audience in lengthy words. True, here and there a fragmentary, solitary declamation remained, but then it was such as is warranted by the experience of daily life. At times we all make little speeches to ourselves, but they are staccato, brief, unconscious, as it were, and certainly never of a rhetorical mould. Then Antoine abolished unwarranted shouting—commonly called rant. He did not object to loudness engendered by passion or excitement, to wails of grief in sorely tried women, to loud explosions of agitated or angry crowds; but he did exterminate at his theatre the lady or gentleman who, having a lot to say, approached the centre of the footlights with the intention of firing off a sort of toast in absolute disregard of their fellow-players, and in direct address to the audience, whose attention was thus distracted from action and actors and concentrated on the man or woman of the particular moment.

In course of time happened what was perhaps an inevitable result of the insatiable craving to render playing akin to living. And this I have observed at several theatres during my recent visit. As the play was gradually unfolded I was suddenly confronted with a double question: "Am I deaf? Or has my knowledge of French diminished?" I was conscious of neither, yet I knew this: that for at least a quarter of an hour—nearly half an act—I could hardly grasp a word which was spoken. Din-din-din! Sounds fell upon my ear; now a shriek tickled it, then a whisper teased it; but for a while there was a chaotic mixture of voices, none of which made an impression on the brain, all of which troubled and strained it. The reason was that the actors no longer spoke, nor recited, nor translated their feelings by their accents, but simply rattled through their words in gabbling haste, as if the tongues had to race for some imaginary winning-post. And, worse than that, where there was no rattle there was a rustle as if a very gentle wind played with the summer foliage. The actors whispered to one another, the French call it *bafouiller* ("to say it low down"), and we, in the very best places of the theatre, had to guess at what we could not understand.

Those whom I interrogated on the subject complained as bitterly as I did, and they added that, apart from the speed and softness, there were grounds for deploring the deterioration of modern acting, as it massacred the good old language and added syllables to words which ended sharply in a consonant. Deterioration is a hard word, but is it misapplied? Where are we coming to if the understanding of the play is to be founded on mere guesswork? if elocution is altogether swamped by conversationalism? if exaggerated fluency is to take the place of distinction? It is all very well to copy life, but to intensify the defects of life is, to say the least of it, extravagance and a sin against art.



THE PLAY OF THE FOUR DETECTIVES—AND MISS MARION LORNE: "THE WAY TO TREAT A WOMAN," AT THE DUKE OF YORK'S THEATRE.—THE ENGLISH DETECTIVE SUSPECTS LADY PORTER AND LINDA LEIGH STEALS THE CLUE!

"The Way to Treat a Woman" is a murder mystery with four famous detectives and Linda Leigh, the woman who knows, in opposition. At the moment shown Lady Porter (Miss Cathleen Nesbitt) is suspected by the English detective, Ryecroft (Mr. C. Aubrey Smith), because he has found a clue in the shape of a piece of material which resembles that of her dress. The while, Linda Leigh (Miss Marion Lorne) steals the clue.

style, which was natural to a certain degree, but pandered to the italicising plaudits of the "claque"; the Ambigu-Porte-St.-Martin style, which was an offshoot of the old school of ranting, chastened by the better education of the actors, and, particularly,



"SONS O' GUNS," THE MUSICAL-COMEDY WAR-PLAY AT THE LONDON HIPPODROME: MR. BOBBY HOWES AS JIMMY CANFIELD, AND Mlle. MIREILLE PERREY AS YVONNE.

by the improved quality of the dialogue. Dumas père was the spiritual father of this modernised melodramatic form of elocution.

Then came Antoine with his Théâtre Libre, and

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE SECOND AERIAL CROSSING OF THE ATLANTIC FROM EAST TO WEST: CAPTAIN KINGSFORD SMITH'S MACHINE AT HARBOUR GRACE, NEWFOUNDLAND.

Captain Kingsford Smith and his companions set off from Portmarnock Strand, near Dublin, at 4.30 a.m. on June the 24th in his machine, the "Southern Cross." Early on the morning of the 25th wireless messages of a cheerful—almost flippant—nature began to be picked up from them, showing that they were nearly across; a heavy fog, however, balked them of their original intention of [Continued opposite.]



THE AEROPLANE WHICH HAS SINCE COMPLETED ITS JOURNEY ROUND THE GLOBE: THE "SOUTHERN CROSS" ABOVE THE SKYSCRAPERS OF NEW YORK.

flying straight to New York, and they eventually landed at Harbour Grace, Newfoundland, on the 26th, after a flight lasting some 30 hours. After visiting New York they proceeded in the next few days to San Francisco—thus completing the "Southern Cross's" circuit of the earth, for the machine had previously crossed the Pacific, then Australia in one hop, and then flown from Australia to England in thirteen days—this in itself being a record performance.



THE DUKE OF YORK AT WEYMOUTH ON JULY 4: HIS ROYAL HIGHNESS CROSSING THE £90,000 BRIDGE LINKING WEYMOUTH WITH MELCOMBE REGIS AFTER HE HAD DECLARED IT OPEN.

Besides opening the bridge, on which £90,000 had been spent, to connect Weymouth with its sister borough of Melcombe Regis, the Duke of York, who was in naval uniform on this occasion, also made an inspection of the Whitehead torpedo factory, was welcomed by the Dorset members of the British Legion, and attended a luncheon at the historic Gloucester Hotel.



THE PRINCE OF WALES IN A BOROUGH WHICH WELCOMED HIM IN THE VOICES OF 30,000 SCHOOL-CHILDREN: A SCENE AT THE OPENING OF THE CONSTANTINE TECHNICAL COLLEGE AT MIDDLESBOROUGH.

The Prince of Wales not only opened the Constantine Technical College and laid a wreath on the cenotaph at Middlesbrough, but he paid a visit to Ayresome Park, where 30,000 school-children cheered him, and afterwards inspected the works of the Synthetic Ammonia and Nitrates, Ltd., as well as Messrs. Dorman, Long and Co.'s "Britannia" works.



AFTER A TERRIBLE EXPLOSION WHICH FLUNG PIECES OF METAL FIVE MILES AND CAUSED THIRTEEN DEATHS: THE SCENE OF DEVASTATION AT CASTLEFORD ON JULY 4.

Thirteen persons are known to have been killed and a large number injured by the calamitous explosion which occurred at the chemical works of Messrs. Hickson and Partners in Castleford. A great sheet of flame was seen to rush high into the air, and a few seconds later came the explosion. Such was its force that children were thrown down on the pavements, a man walking by the river was blown into the water and drowned, and nearly every window in the town was



NOW THE CENTRE OF A MINIATURE "DEVASTATED AREA" IN THE HEART OF YORKSHIRE: ANOTHER VIEW OF MESSRS. HICKSON AND PARTNERS' FACTORY.

broken. One section of iron girder weighing between two and three tons was flung over 200 yards and demolished a cowshed; large pieces of metal—red hot—destroyed roofs. As the result of this appalling catastrophe, five hundred people have been rendered homeless and whole streets devastated in the vicinity of the works. The explosion, it is stated, occurred in the picric acid plant: it is thought that the contents of a mixer caught fire, causing it to burst and igniting the gases given off.

"INESTIMABLE STONES, UNVALUED JEWELS."

BEING AN APPRECIATION OF

"LOST TREASURE: TRUE TALES OF HIDDEN HOARDS." By A. HYATT VERRILL.*

(PUBLISHED BY APPLETON.)

IN the history of the art of fiction there is no greater pioneer and innovator than Edgar Allan Poe. It is to him that we owe the detective story; it was he who discovered, in the search for Treasure, a theme more profitable for novelists than for pirates. The "Gold Bug" has had a numerous progeny. *Auri sacra fames* is an appetite so deeply implanted in the human breast (at any rate in the European breast) that its potency communicates itself to the printed page; and the same force that impels men to crime also persuades them to read.

In real life, the quest for Lost Treasure, like the quest for happiness, seems destined to fail. Of all the enterprises recorded by Mr. Verrill, beginning with the activities of the Spaniards in Mexico and Peru, and going down to the present day, few have been completely successful. One of the luckiest treasure-seekers was Captain Phips, afterwards Sir William Phips and Governor of Massachusetts. His first venture, in which he had a partner no less distinguished than King Charles II., came to nothing; but the second, sanctioned by James II. and financed by the Duke of Albemarle, yielded a harvest worth two million dollars. Of this Phips received only eighty thousand; but it was enough to set him up for life. The King's share was two hundred thousand.

Phips's treasure came from a Spanish galleon, one of a fleet of sixteen bearing silver from the Peruvian mines, that had gone ashore only forty years before on the Island of the Silver Shoals. Phips kept a log in which he put down the daily progress made in the work of salvage. The entries are thrilling—

"This morning our Captain sent a longboat on board Mr. Rogers which in a short time returned, wch. made our hearts very gladd to see, which was 4 Sows of silver, 1 barr, 1 Champers, 2 dowboyds, 2000 and odd dollars, by wch. we understood they had found the wrecke." Phips was evidently a man who expected his employees to work their utmost. Even when treasure began to come up by the ton he was still unsatisfied. On March 3 he reports: "2399 pounds weight of coined silver which we putt in 32 bagges. The dyvers could make no great hand of their work." He did not forget to observe the Sabbath: "This day being ye Lordsday we rested, notwithstandinge ye weather was fair. It is almost tempting Providence so to waste His gifts." They went on working, with occasional pauses to give the divers a rest, until April 14, by which time "Ye dyvers find there is but little left within ye wrecke."

Two million dollars seems a lot of money; but it must have gone to Phips's heart to sail away leaving the remaining fifteen galleons with their treasure intact, as, perhaps, it remains to this day.

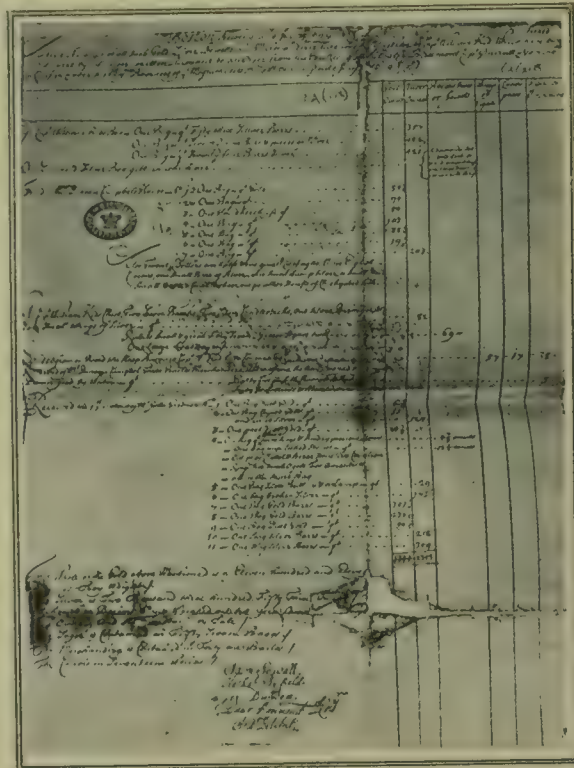
But this considerable sum is a mere bagatelle compared with the treasure which the Spaniards left behind in Peru. They were not only very cruel but very foolish in their treatment of the Indians. "Prior to the seventeenth century," says Mr. Verrill, "the greatest treasures in the history of the world were the incalculable accumulations of gold, silver, pearls, and gems of the Aztec and Incan civilisations. Such things had no intrinsic value in the estimations of the natives. They were not regarded as riches, as wealth, nor as money, but were prized merely for their beauty, their imperishable character, the ease with which they could be worked, and their symbolism, and they were used only as ceremonial and religious objects, as ornaments, and as decorations. Among the Aztecs, copper was more highly prized than gold, jadeite was looked upon as more desirable than gems, and bits of sea-shells were regarded as preferable to pearls."

"Moreover, as the precious metals were not in general use, but were largely restricted to the temples, the palaces, the nobility, and the priesthood, they were concentrated, so to speak, instead of being scattered among millions of individuals."

At first the Spaniards could have had, and did have, all they wanted for the asking. The natives, regarding them as demi-gods, and immortal, loaded them with presents. But they were so greedy and importunate, at any rate in Peru, that they soon lost their reputation both for divinity and immortality. For combined treachery and tactlessness Pizarro's treatment of Atahualpa is surely without parallel. It is some consolation to think that, besides making his name a by-word in history, it cost him and his myrmidons about a hundred and thirty million dollars.

Mr. Verrill's account of the negotiations which preceded the murder of the King is extremely graphic and well told. Captured by treachery, Atahualpa, who had "discovered" that the Spaniards' one and paramount desire was gold," tried to strike a bargain with their commander for his

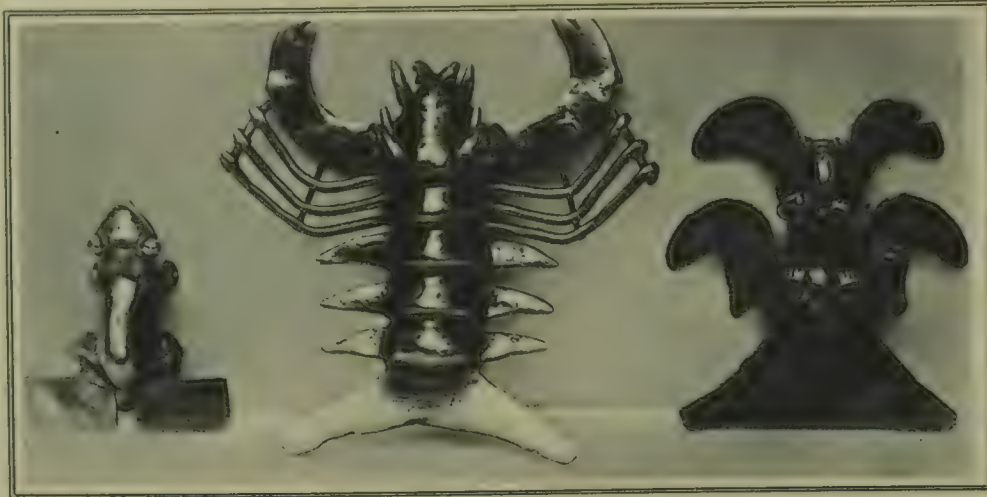
ransom. Standing in a room twenty feet by eighteen (the room existed until a few years ago), he offered to cover the floor with gold if only they would set him free. The Spaniards shook their heads, thinking he could never fulfil his promise; and he, mistaking their meaning, thought that his offer had been insufficient. Standing on tip-toe, he made a mark on the wall as high as his hand could reach (he was not a tall man, so the height would be about



CONCERNING THE REAL TREASURE OF CAPTAIN KIDD, WHOSE "BURIED TREASURE" IS MYTHICAL: THE "OFFICIAL RECORD OF CAPTAIN KIDD'S 'TREASURE' ENTRUSTED TO JOHN GARDINER AND TURNED OVER TO THE GOVERNMENT."

"Unfortunately for Romance, instead of burying the booty in the Long Island sands, canny Kidd divided his treasures and sent them off to trusty friends for safe keeping. . . . The greater portion was left in care of John Gardiner, the owner of Gardiner's Island. All of this . . . was duly receipted for and delivered to Lord Bellomont later on, and complete inventories and receipts for all of Kidd's treasure are still preserved."

Reproduced from "Lost Treasure," by Courtesy of the Publishers, Messrs. D. Appleton and Co.



FROM THE WATERS OF "EL DORADO": GOLD OBJECTS FROM THE SACRED LAKE GUATAVITA, COLOMBIA.

Reproduced from "Lost Treasure," by Courtesy of the Publishers, Messrs. D. Appleton and Co.

seven feet). "Not only will I cover the floor of the room with the metal you desire, but I will fill it to this height," he said. "And twice as much silver will I give besides." Quick to take advantage of his opportunity, Pizarro immediately indicated a spot two feet further up; and Atahualpa agreed to fill the room to this height.

The treasure was not, of course, forthcoming on the spur of the moment. It had to be fetched long distances, much of it from the Temple of the Sun at Cuzco, which Atahualpa had never visited. The Spaniards grew impatient as the arrival of the ransom was still delayed; perhaps

they thought that the King would not or could not produce it. At all events, they murdered him. The news of his death reached simultaneously two long trains of carriers loaded with treasure, one coming from Chuquis, the other from Cuzco. (In the Cuzco consignment there was a chain of gold seven hundred feet long, weighing ten tons, and worth five million dollars.) When the bearers realised that their burden could not save the King and would only swell the pockets of the Spaniards, they straightway hid it, and hidden it still remains.

Cortes was much more humane and tactful than Pizarro. He told Montezuma's representative that the Spaniards suffered from a malady of the heart for which the only cure was gold. When one of the Aztecs expressed admiration for a helmet worn by a Spanish archer, Cortes offered to send it to Montezuma, and suggested that it should be returned "filled with gold dust." These pacific tactics succeeded admirably. Montezuma's entire treasure was placed at the disposal of the Spaniards. But Cortes, in his religious fanaticism, was not content with taking the votive offerings the Aztecs had made to their gods: he wanted the gods as well. This the Aztecs could not stomach. They turned on their persecutors and despoilers. One night, the *Noche Triste*, there was a frightful massacre. Four hundred Spaniards, weighed down with booty, were killed or drowned in the canals that intersected the city of Tenochtitlan—and Montezuma's treasure was lost to Spain.

The first part of Mr. Verrill's book describes the fate of the treasures in Mexico and Peru. It is, perhaps, the most enthralling part. Nations were involved, cities besieged, and the sums at stake were enormous. Afterwards come chapters dealing with the treasures of pirates and buccaneers: Captain Kidd, Pirate Quelch, Brother Jonathan, Billy Bowlegs. These treasures, though there are romantic stories attached to them, seem small beer by comparison with the others. Captain Kidd, poor man, though hanged as a pirate, never had any treasure at all—or at most a small one, which he dutifully handed over to his Majesty's Government: the inventory of it still exists and is reproduced in the book. Brother Jonathan's treasure still lies, Mr. Verrill says, in Tristan da Cunha, "somewhere on the left hand side of the last house down in the direction of Little Beach, between the two waterfalls." In such a limited area it should be easy to find the treasure of the man who styled himself "Emperor" of that lonely island. Sir Francis Drake, one of the most successful of treasure-seekers, though he had to jettison a great part of his precious cargo for the sake of lightening the *Golden Hind*, brought back a very respectable amount to London; but his memoirs record that he was "greatly troubled" because some of the "chiefest men of the Court" refused to accept the gold on the ground that it had been won by piracy—squeamishness that does them great credit.

As time goes on and we reach the nineteenth century, piracy loses some of its glamour; men like Charles Gibbs (hanged in 1831) seem like common criminals. More interesting than the pirates themselves are the accounts of expeditions undertaken to recover their various treasures. It is no easy task among so many wonderful tales to select the most enthralling. Nothing could be more romantic than the history of the golden altar in the treasure of Panama, which has survived to the present day, thanks to the coat of white paint which deceived the sharp eyes of Sir Henry Morgan. Very lovely and romantic is the story of "El Dorado," the "Gilded Man," who gave his name to a great city. Every year the King and his people visited Lake Guatavita, to make sacrifice to its presiding deity; the people bearing their most precious possessions, the King smeared with gum and anointed with gold dust. Embarking on a raft, the King was rowed to the middle of the lake. Then he plunged in and washed off his golden coat, while the multitudes around sang and threw their offerings into its waters. How ignoble, by comparison, seems the action of the British company which, in 1903, obtained permission to drain the lake! The operation proved easy enough, for the lake is a small one. But the goddess was not to be robbed of her treasures. No

sooner was the water drawn off than the mud at the bottom set as hard as cement, defying the picks and shovels of the excavators. Like nearly all treasure-seekers, they had to retire discomfited.

I have no space to describe the search for the mysterious treasure of Oak Island, the most extraordinary story of the whole collection, and one which shows Mr. Verrill's narrative gift at its best. His literary style is not impeccable; it contains some curious phrases—e.g., "he kept his level head." But no one can read his book without longing, a score of times, to leap from his chair and set out inconspicuously for Cuzco or Cocos Island.

L. P. H.

20,000 FEET UP: "DIRECTLY ABOVE IS THE FACE OF KANCHENJUNGA."



AT THE HEAD OF THE KANCHENJUNGA GLACIER: CAMP II. OF THE CLIMBING EXPEDITION ON A SNOW PLATEAU ABOVE THE ICEFALL; WITH PORTERS APPROACHING IT.

Describing Camp II. of the international expedition which sought to reach the summit of 28,150-ft. Kanchenjunga, but has been compelled to abandon hope for this year, the Special Correspondent of the "Times" wrote, under the date May 8: "On May 2 we pushed on to Camp II. . . . A toil up a steep moraine and burning snow slopes brought us to Camp II. It is difficult to imagine a finer situation. Directly above is the face of Kanchenjunga, 10,000 feet high, with its friezes of gleaming ice topped by final pyramids of rock where clouds chase furiously across or the snow is torn off in writhing streamers, telling of the hurricane force of the winds. . . . We decided to push Camp II. higher. . . .

Camp II. was finally established on a snow plateau above the icefall at 20,000 feet. From this point we have begun the assault on the ice wall separating us from the first terrace. . . . Cutting steps in hard ice at an angle of over sixty degrees is exacting work at any altitude; at over 21,000 feet the strongest man soon becomes temporarily exhausted, and after a few dozen blows with his ice-axe he is forced to gasp and gasp for life-giving oxygen." It should be added that it was from this camp that there was made that attempt to reach the first terrace, and establish Camp III., which ended in disaster, a porter being killed by an ice avalanche and the rest of the party having a miraculous escape.

THE RHINELAND "FREED": MAINZ REJOICINGS; BERLIN CELEBRATIONS.



THE FRENCH MARCH OUT: TROOPS EVACUATING MAINZ CROSS THE RHINE ON THEIR WAY TO THE RAILWAY STATION, LEAVING A CITY THAT WAS AT ONCE GAILY BEFLAGGED.



THE GERMANS RIDE IN: MOUNTED POLICE ENTERING MAINZ IMMEDIATELY AFTER THE EVACUATION BY THE FRENCH, TO TAKE CHARGE OF THE CITY, WHICH WELCOMED THEM ENTHUSIASTICALLY.



FRENCH MILITARY CEREMONIAL AT THE EVACUATION OF MAINZ: GENERAL GUILLAUMAT (COMMANDING THE FRENCH ARMY ON THE RHINE) KISSING THE LOWERED TRICOLOR.



REJOICINGS IN BERLIN AFTER THE "FREEING" OF THE RHINELAND: A BATTERY OF THE FIRST ARTILLERY REGIMENT FIRING A SALUTE OF TWENTY-ONE GUNS BEFORE THE CATHEDRAL IN THE LUSTGARTEN.



A BERLIN CEREMONY AT WHICH THE COMMANDER-IN-CHIEF OF THE GERMAN ARMY WAS PRESENT: CROWDS WATCHING THE ARTILLERY REGIMENT RIDING DOWN UNTER DEN LINDEN AFTER THE "FREEING" OF THE RHINELAND.



AT THE BEFLAGGED SCHLOSS (KÖNIGLICHE SCHLOSS): THE REICHSBANNER SCHWARZ-ROT-GOLD TAKING PART IN THE CELEBRATIONS IN THE LUSTGARTEN. BERLIN, ON JULY 1.

The evacuation of the third and last Zone of the Rhineland, occupied by the Allies under the Versailles Treaty for nearly twelve years, was completed on the last day of June by the departure of the Inter-Allied Rhineland High Commission from Wiesbaden and of the last French troops, together with the French General Staff, from Headquarters at Mainz. At Wiesbaden the German civilians remained quiescent, on the whole, as the ceremonies of evacuation were gone through; but the inhabitants of Mainz were in animated spirits and unable to suppress their feelings: while the French flag was being hauled down, during the march through the town, and as the train moved out of the station, there was loud cheering. At the station there was a deafening noise, mingled with hissing and whistling, and flags were displayed all over the city a few moments after the train had steamed away. In Berlin that evening the Reichswehr bands gave a

concert, and it was arranged that on the succeeding day, July 1, flags should be flown from all public buildings from 8 a.m. to 8 p.m. At 11.30 artillery fired a salute of twenty-one guns in the Lustgarten. The great square was quickly packed with people and traffic was at a standstill—as it was generally known that General Heye, the present Commander-in-Chief, would appear.

A SYMBOL OF OUR TIME: THE BIGGEST ARCH BRIDGE.



THE TWO SPANS OF THE 1650-FEET ARCH BEING ADVANCED FROM EITHER SIDE TO MEET OVER THE HARBOUR :
THE £8,000,000 SYDNEY HARBOUR BRIDGE—3770 FEET LONG, INCLUDING THE APPROACHES—UNDER CONSTRUCTION.

The Sydney Harbour Bridge, which is under construction, will be the largest arch bridge in the world. It crosses the harbour in a single span of 1650 feet and, including the approaches, is 3770 feet long over all. It will carry a deck 160 feet wide at a height of 170 feet above water-level, thus allowing ample headroom for the largest P. and O. and Orient liners to enter the harbour. The deck consists of two footways and four lines of railway, besides a central roadway 57 feet wide. The arch itself contains 57,000 tons of steel, nearly fifteen times

the amount contained in the Newcastle bridge, the largest arch in Great Britain. Messrs. Dorman, Long and Co. were awarded the contract in 1924, and it is estimated that the bridge will be open to traffic towards the end of next year: the arch itself will be closed across the harbour next month. Mr. Ralph Freeman, M.Inst.C.E., of Sir Douglas Fox and Partners, carried out the designs of the bridge on behalf of the contractors; and the designs for the abutment towers are the work of Sir John Burnet and Partners.

BOOKS OF THE DAY.

WHAT are we going to do about India? Several volumes lie before me that approach the subject from various angles, and I will begin with one that is strongly pro-British, outspoken, and drastic in its suggestions. It is called "SWARAJ: THE PROBLEM OF INDIA." By Captain J. E. Ellam, author of "The Religion of Tibet," etc. With a Foreword by Lord Brentford of Newick and Frontispiece Portrait of the Author (Hutchinson; 12s. 6d.). Lord Brentford, in commending the book as dealing with matters "which it behoves all Englishmen to study," is equally emphatic. "If we find (he says), as I think the evidence of the last few weeks has shown us, that we have gone too far (i.e., in widening Indian democratic ideals) let us, who had the courage to go to that length, have the equal courage to go back, to amend our mistake, to say that India has proved herself quite unfit for democratic government."

In his first eight chapters Captain Ellam traces the history of India, and its modern social conditions, under such headings as the Aryans; the Buddhist Period; the Golden Age (under Asoka); Mohammedan Ascendancy (the Moguls); the Advent of the English; the British Provinces; Obstacles to Progress; and the Indian States (under Native Princes). Then we come to a chapter called "A Study in Incompetence," in which he writes: "The Montagu-Chelmsford Report, together with the Government of India Act of 1919, will go down to posterity as one of the greatest blunders in the history of British India. . . . As an experiment in representative government, the Reforms have proved a manifest failure. There is no popular representation at all." The next two chapters—the Roots of Unrest and the Irreconcilables—deal with the Swaraj movement and the activities of Mr. Gandhi; and the concluding chapter, "Wanted—a Policy," sets out the author's views on the action now necessary. An Appendix gives Queen Victoria's Proclamation of 1858, after the Mutiny, and a bibliography of books consulted.

Captain Ellam makes it clear that his own study of the situation has been impartial and free from outside influences. He writes with sympathy of his own Indian friends, and denounces some instances of British aloofness and snobbery towards natives. "When I went to India in 1922," he recalls, "it was with a perfectly open mind. I went there to learn. I had had considerable experience in the Far East before, but not in India, although I had corresponded with Indians. . . . When in India, I made it my business not to advance my own ideas, which were then unformed, but to obtain as much information as possible from all classes of people. . . . The various impressions, and the information thus gained at first hand, led me by degrees to the conclusions at which I finally arrived."

These conclusions may be divided into diagnosis and prescription. Under the former head we read: "The majority of people here at Home are under the impression that the All-India Congress Party is representative of all communities and classes of the people throughout India, and that Swaraj is a progressive movement aiming at the establishment of a more popular form of government. Nothing could be less in harmony with the facts. The All-India Congress Party is composed exclusively of caste Hindus, and its aim is not the government of India for the benefit of the peoples of India, but for that of the higher castes. Instead of being progressive, it is reactionary, and its object is the establishment of an aristocratic oligarchy. . . . In Bombay, Calcutta, Madras, and elsewhere, it is the Brahmans who are behind the entire anti-British agitation."

Having thus diagnosed the case, Captain Ellam goes on to consider possible remedies. Dominion status he rejects as impossible and involving "the utter ruin of everything that the British have accomplished during the last 200 years." Writing before the recent publication of the Simon Report, he alludes to the projected Round Table Conference to follow. "Whether the Swarajists boycott the Conference (he says) or whether they decide to be present, they will illustrate, far better than I can, their true character and the real nature of their aims. . . . If we are to deal rightly and justly by India, we must rule, and the only way to do so is by some form of dictatorship. . . . The first thing that must be done is to repeal the Government of India Act of 1919, and to abolish the Legislative Assembly and the Provincial Councils established by that Act. The second is the appointment of a Viceroy with dictatorial powers, and the extension of a large measure

of such powers to the Provincial Governors. . . . If less than twenty men, whom I could name, were deported for the rest of their natural lives, with a warning issued that others would follow if necessary, the seditious Swaraj movement would collapse like a house of cards, and the prestige of the British Raj would be again firmly established throughout India." The alternative is "red ruin, and the breaking up of laws."

One feels an abrupt change of tone and atmosphere in turning from Captain Ellam's belligerent pages to those of "LOYAL INDIA": A Survey of Seventy Years (1858-1928). By Percy Dumbell, M.A. (Oxon.) (Constable; 12s.). It is a change from the stress of controversy to the calm seclusion of a critic's library; from the dust and din of practical politics to the serene and lofty detachment of royal proclamations, official reports, and speeches in the House of Lords. "The aim of these selections," writes the author, "is to indicate, in brief compass, how varied and how vast are the problems that confront those who are guiding the destinies of India. . . . A complete solution has still to be found; but the royal watchword of 'sympathy' will, it may be hoped, prove more potent than any hitherto proclaimed. It is in the light of this

consisting of the Report of the Calcutta University Commission under Sir Michael Sadler. It brings out the effect of Western thought on the Indian student's mind. With this section may be compared Captain Ellam's remark that "the average young Indian with a more or less English education . . . has only one ambition. It is to obtain an appointment under Government. . . . If we could insure all Swarajists Government jobs there would be no Swaraj. But there are not enough to go round, any more than there is room for all the lawyers. . . . Here, indeed, we British are to blame, in educating so many young men on Western lines without thought of whether they will be able to find employment afterwards."

Mr. Dumbell closes his volume with a brief record of India's part in the Great War, choosing as his *envoi* "a tribute paid in words of burning eloquence by a master of the arts of both oratory and administration, Lord Birkenhead." This brings me to a remarkable volume of prophetic essays entitled "THE WORLD IN 2030 A.D."

By the Right Hon. the Earl of Birkenhead. Illustrated (Hodder and Stoughton; 12s. 6d.). Of this highly stimulating work I shall hope to say more on another occasion in connection with the future of aircraft and other matters, so at the moment I content myself with digging out a passage relating to our present theme. As coming from an ex-Secretary for India, its air of confidence is significant and encouraging.

"If the Nationalists had their will," writes Lord Birkenhead, "and the British withdrew from India, the whole land would quickly decline into disorder and bloodshed. Hindu and Mohammedan would leap at each other's throats; and, after a short struggle, the latter would certainly emerge victorious. Most Hindus, especially the richer and more responsible among them, are abundantly aware of this. Even the Hindu peasant is not altogether oblivious of the fact that the British Raj stands between him and disaster. The stability of that Raj, therefore, remains infinitely more assured than one would suppose from a perusal of newspaper reports. . . . Few of the mischief-makers possess even the smallest insight into the problems which confront every Government in India. Did they possess such insight, they would realise that the British Government in India is the one modern example of a successful benevolent tyranny. British rule in India will endure. By 2030, whatever means of self-government India has achieved, she will still remain a loyal and integral part of the British Empire."

Lenin's dictum "that the road to London is through Kabul and India" is quoted in a booklet which, like Captain Ellam's larger work, is devoted to a vindication of the British Raj. I refer to "INDIA: THE TRUTH." By J. E. Woolcott, formerly *Times* Correspondent at Delhi and Simla (Philip Allan; 2s.). Much valuable information has been

compressed into less than ninety pages, and this handy little work, bringing the record up to May of this year, deserves a wide public.

What a "Government job" means in an Indian peasant community is humorously indicated in a pleasant little volume of essays, by a native writer, entitled "PAPER BOATS." By K. S. Venkataramani (Simpkin, Marshall; 2s. 6d.). The subjects of these charming sketches include Hindu beggars and fishermen, temples and pilgrims, family life and weddings, and—topical at the moment—Indian village cricket: a game very different from that played by Duleepsinhji. The essay in question is a character-sketch of a neighbour who became a Deputy Tahsil, or local Magistrate. "The Deputy Tahsil," writes the author, "is the latest addition to the Hindu pantheon and the least mythological. The consecrating authority is the British Raj. His powers are wider than the Houses of Parliament, and his rule is more conclusive than that of the Great Mogul. For he is the symbol of the ruling power, the might of Britain and the strength of European civilisation. To the simple Hindu rustic, turning his field with his ancient ploughshare, Mr. Pichu Sastri is the Sircar. On him sits godlike the power and majesty of Britain." C. E. B.



REPRESENTATIVE OF NEARLY THREE HUNDRED KINDRED ILLUMINATIONS IN THE BEDFORD BOOK OF HOURS: PORTRAIT-HEADS FROM THE WORLD-FAMOUS "HORÆ," WHICH WILL LEAVE THIS COUNTRY UNLESS THE APPEAL FOR FUNDS TO PURCHASE IT FOR THE NATION IS HEEDED.

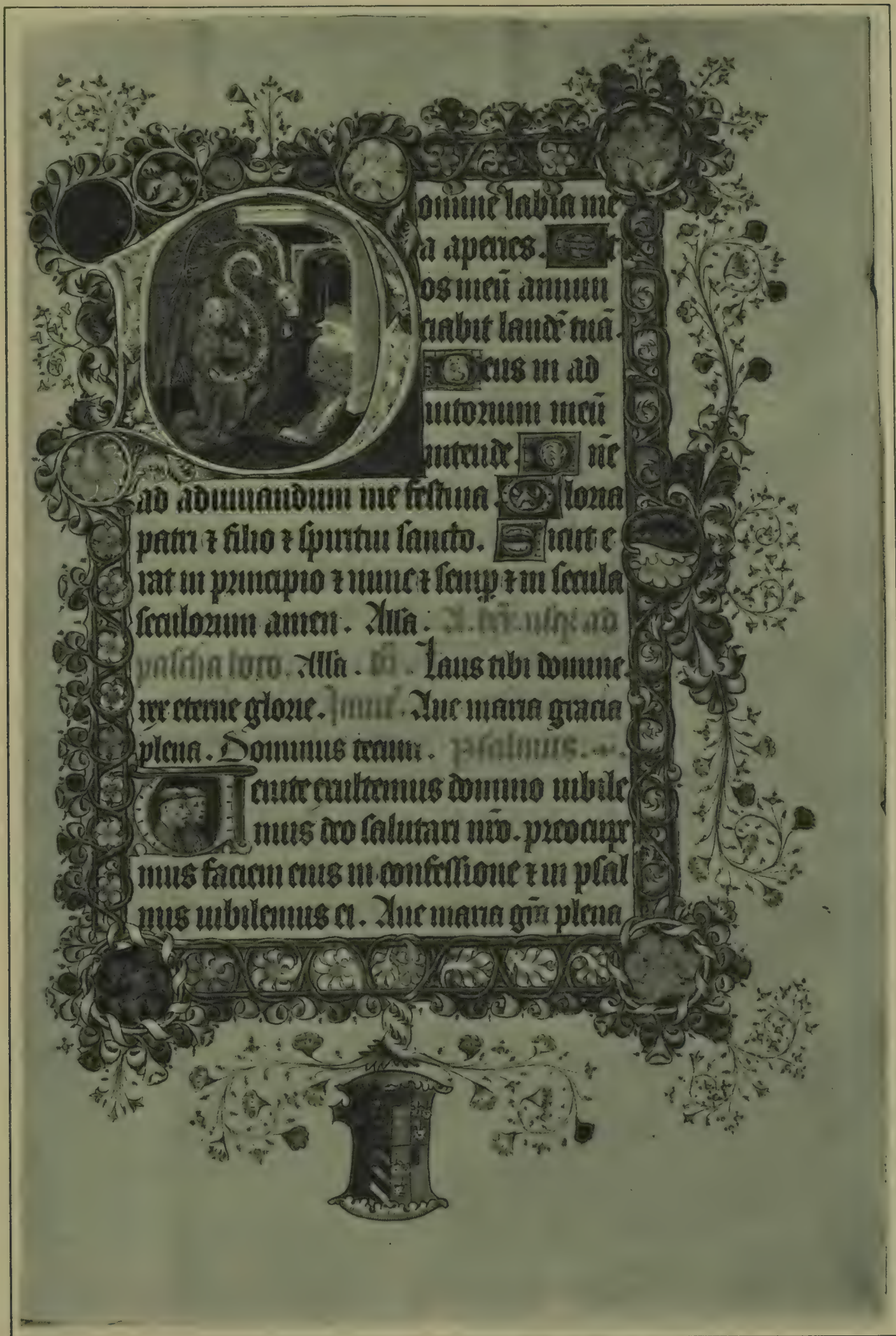
On the opposite page, we give details of the appeal that is being made for funds with which to purchase the Bedford Book of Hours for the Nation, an appeal to which we ask our readers to respond. It should be added, for the benefit of those who are not familiar with the "Horæ," that it is one of the two really first-rate examples of English fifteenth-century art executed for a great English Prince, John Duke of Bedford, son of Henry IV. and Regent of France from 1422, and that it is unique in respect of its series of nearly three hundred small portrait-heads representing various classes of society. It is to be seen in the Grenville Library of the British Museum, but it will be withdrawn on July 30 if it has not been bought for the Nation.

ideal that the present set of Illustrative Documents has been collected and arranged. . . . The present writer makes no claim to be an expert. He has never set foot on the shores of India." Mr. Dumbell has, however, served for many years in the India Office. He was on the personal staff of Lord Morley, and he includes, among his appendices, an "appreciation" of his old chief.

Having outlined the Hindu conception of sovereignty and the caste system on which it is based, the author goes on to say (in his introduction): "It will be apparent from this cursory survey that the European ideal of a National Government, in which the whole community has a determining voice, is foreign to Hindu modes of thought. Even if a perfect system of representative government according to Western ideas were evolved (and our own Constitution, it will be admitted, is far from that) it would still, when transplanted to India, remain an exotic, requiring the utmost skill and unremitting vigilance to keep it from wilting and withering in its uncongenial surroundings." The succeeding documents, that form the bulk of the volume, place beyond dispute the high principles which have always animated the British Administration.

One of the most illuminating sections is that concerned with Indian education (the author's main interest),

TO BE SAVED FOR THIS COUNTRY? A SUPERB MS.



THE WORLD-FAMOUS BEDFORD BOOK OF HOURS, WHICH MAY BE LOST TO BRITAIN: THE FIRST PAGE OF THE "HORÆ," AN ENGLISH MANUSCRIPT WHICH IS UNIQUE IN RESPECT OF ITS PORTRAIT-HEADS.

Our readers will recall that those world-famous English illuminated manuscripts, the Luttrell Psalter and the Bedford Book of Hours, were sold in London on July 29 of last year. Thanks to the generosity of Mr. Pierpont Morgan, both are still in this country. The Luttrell Psalter will certainly remain here, for, owing to a last-minute change of ownership, it was withdrawn on the very day fixed for the auction and sold privately to the British Museum for thirty thousand guineas. The Bedford Book of Hours duly came under the hammer and was knocked down for £33,000. In each case, Mr. Pierpont Morgan provided the money, lending it to the Museum for a year without interest. Since then the £31,500 for the Luttrell Psalter has been guaranteed:

£15,000 from the reserve fund of the British Museum; £7500 apiece from the National Art-Collections Fund and the Treasury; £1000 from Mr. Dyson Perrins; and £500 from Mr. Morgan himself. The fate of the Bedford Book of Hours is still in the balance: at the moment, only just over £10,000 has been received, including £2000 from the National Art-Collections Fund; and £22,300 more must be raised before the end of this July if the manuscript is to be kept in this country, as most decidedly it should be. Consequently, an urgent appeal is made to the public, and we publish this page to call attention to the need, reminding them that contributions should be sent to the Director of the British Museum, London, W.C.1.

SARCOPHAGI, PAGAN AND CHRISTIAN: SPLENDID "FINDS" IN THE CATACOMBS OF ST. PRETESTATO.

By Professor FRANCESCO FORNARI, Director of the Works of the Pontifical Commission of Sacred Archaeology. Photographs by the Commission.

FROM the remotest times the Christians made use of sarcophagi for enclosing the bodies of their dead; but usually they bought these already sculptured, at public sales: such coffins, therefore, were without Christian characteristics. In producing pictures in the depths of the catacombs, where, in view of the religious associations of the place, no stranger could penetrate, an artist could, at his pleasure, and without fear, represent Christian scenes and subjects. This he could not do in the case of sarcophagi

each is caught at the psychological moment. Although the technique of the work gives evidence of a period of decadence (third century), the sculptor proves himself a consummate artist. The fineness of the details and the modelling of the figures indicate Oriental origin.

Equally beautiful is the sarcophagus embellished with marine scenes (Fig. 3). This is mutilated, in the central parts more particularly, and the portrait of the deceased, which should have been in the "shell," is missing. Pairs of Tritons, embracing Nereids, play among the waves; while Cupids disport themselves here and there. Traces of gold on the cornice, of blue in the waves, of red and brown in the figures, show that the sarcophagus must have been multi-coloured. It is easy to imagine, therefore, how splendid it must have been.

Of a commoner type is the third sarcophagus (Fig. 2), which has in the centre a portrait of the deceased (a young woman with an energetic face and ringletted hair), before drapery held by two Cupids. A third Cupid (on the left) sits with face cast down and with closed eyes, to indicate the extinction of Life by Death. Below there is shown a river—a male figure pouring out water: probably it was intended to represent the Nile, because the water-god holds a palm in his right hand.

The last sarcophagus was found to be very new and exceedingly singular; indeed, of a type that is, perhaps, unique (Fig. 6). It represents, in miniature, the architecture of a temple or public building; with cornice base,

carved upon it instruments which suggest the occupation of the author and owner of the tomb: these are an "archipendolo" (a combined square and plum-bob, to ensure the accuracy of roof-angles), an axe, a chisel, a pair of compasses, a measuring rule divided into Roman feet and Greek feet—all proper to an architect-sculptor and explaining the strange architectural form of the coffin.

Of quite a different type is the sarcophagus brought to light during a partial exploration of the "Catacomb of the Widowers" (illustrated and described in *The Illustrated London News* of April 26 last). Here we find ourselves confronted with a group of scenes which are decidedly Christian (Fig. 4), and are sculptured rudely, without any regard for proportion or perspective: all this reveals a late execution in a definitely decadent period. The scenes represented are, however, exceedingly interesting, and are all from the New and Old Testaments. Above, on the left of the lid, there is an illustration of the marriage in Cana of Galilee: Christ, assisted by a disciple, is placing His magic rod on four jars, converting the water into wine. Next to this, Christ, again assisted by a disciple, is placing His fingers on the eyes of the man who was blind from birth, anointing them with the clay. On the right, beyond the cartouche (which has no inscription), Christ, assisted by two disciples, is shown blessing the basket with the loaves and fishes, causing them to multiply; finally, Christ, again making use of His magic rod, restores life to the son of the widow of Nain, who is shown prone at His feet.

Below, on the front of the sarcophagus (in the centre) there is represented Christ prophesying to St. Peter the denial which the disciple was to make. He raises His right hand, forming with His fingers the number three, thus indicating to Peter, who listens to Him in astonishment, that he will deny Him thrice. At the foot of the Apostle is the cock which, by its crowing, was to remind him of the prophecy. On one side of this there is the resurrection of Lazarus of Bethany, who, still in his grave-clothes, comes forth from the tomb at the bidding of Christ; on the other side—the only scene from the Old Testament—is Moses, in the semblance of the Apostle Peter, causing the water to flow from the rock in order that the thirst of the Hebrew people might be slaked. The

WORKING TOOLS AS DECORATION FOR A COFFIN WHICH SEEMS TO HAVE BEEN DESIGNED FOR A BUILDER-ARCHITECT: THE TYMPANUM WITH THE INSTRUMENTS UPON IT.—DETAIL OF A SARCOPHAGUS ILLUSTRATED OPPOSITE (FIG. 6.)

which had to be ornamented in the open workshops, and, therefore, it was necessary to rest content with the subjects common to the ordinary pagan sarcophagi. It would, indeed, have been imprudent to set about sculpturing publicly subjects relating to the new Christian religion in times when that belief was being so ferociously persecuted! Of course, the Christians, having bought the sarcophagi, took care to eliminate from them all such work as was in any way antagonistic to the principles of Christianity. And, on occasion, even before the protection of Constantine, there were artists willing to execute sarcophagi with Christian subjects. There are coffins with scenes from the Old Testament and the New; with the Good Shepherd, the Adoration of the Magi, the Apostles.

In catacombs, it is easy to find pagan sarcophagi that were adapted by the Christians; especially when there was near the cemetery a villa, or a monument, afterwards abandoned. The Cemetery of Pretestato—situated in Rome, on the Via Appia Pignatelli, in the vicinity of the ancient Via Appia and of the catacombs of S. Callisto and S. Sebastiano—illustrates this point. Adjacent thereto extended the great and sumptuous villa of Herodes Atticus, the teacher of the Emperor Marcus Aurelius, and many sarcophagi which formed part of the decoration of this house were used subsequently in the cemetery by the Christians. Consequently, we are there confronted with works of art of exquisite execution. Unfortunately, during the passing of the years, vandals cut many of the precious marbles into sections, in order that they might provide lime for building purposes. Nevertheless, by the classification and assembling of the surviving fragments, it has been possible to restore certain sarcophagi: true, the resulting coffins are far from complete, but even such partial reconstructions suffice to give an idea of the magnificence of the originals.

In *The Illustrated London News* of Feb. 22, 1930, there were reproduced the first two Pretestato Cemetery sarcophagi restored. Since then others have been restored—for the admiration of lovers of the beautiful. One of them, the "Wild Beast Hunt," is imposing and grandiose (Fig. 1). The scene is full of life and movement. On the left and on the right, Castor and Pollux, sons of Jupiter, gripping their untamed horses by the muzzle, follow the chase and protect the hunters. A furious lion leaps towards the group of huntsmen, one of whom is dying. With his sharp claws and with his teeth, the beast is preparing to rend limb from limb the imprudent man who has faced him, concerning himself not at all with the dogs who are barking and running towards him, seeking eagerly, but quite in vain, to ward off his attack. A boar, on the other hand, has been brought down: he has been speared; the upturned eye seems to plead for pity, while the tightly-closed mouth seems as if unwilling to allow life to escape. What forcefulness there in all the figures! None is in a position of rest;

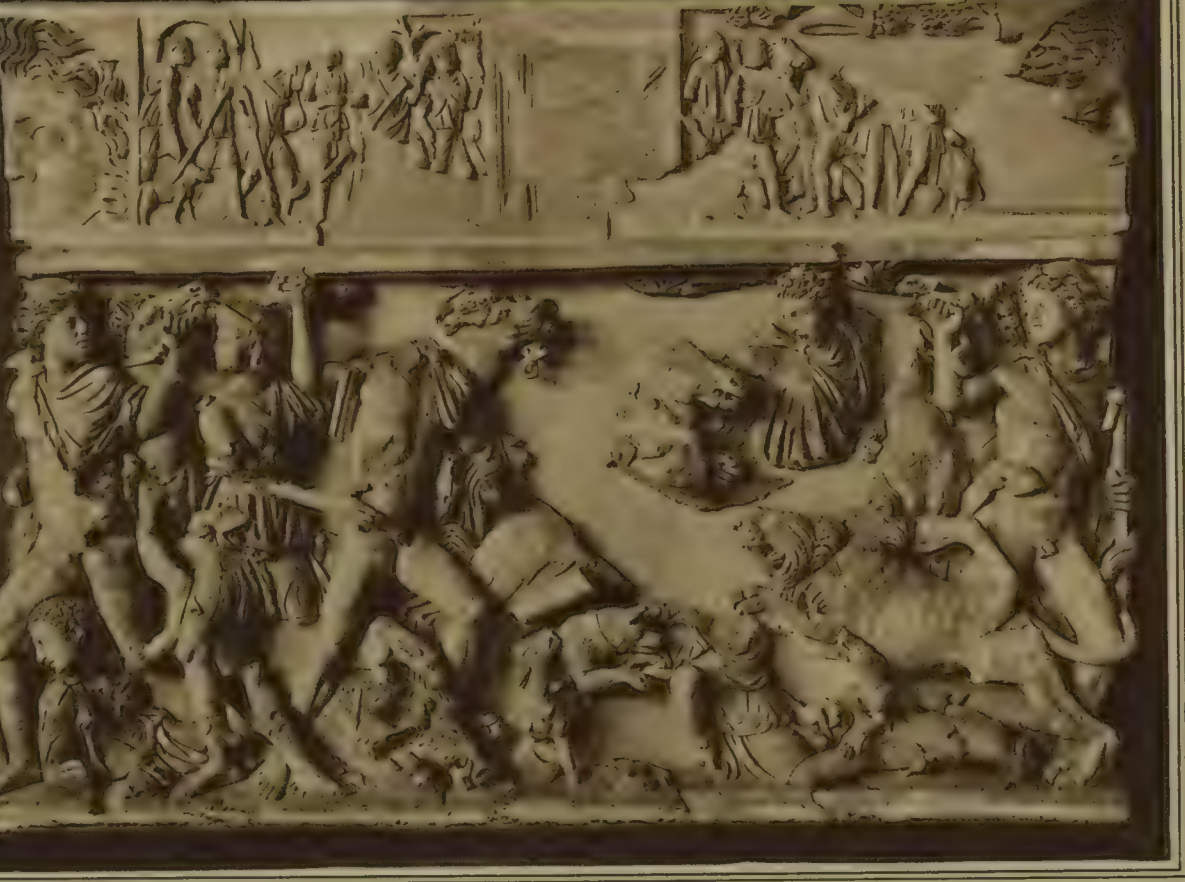


FIG. 1. A SPLENDID COFFIN FROM THE GREATEST OF THE ROMAN CATACOMBS: THE "WILD BEAST HUNT"—DISCOVERED IN THE CEMETERY OF ST. PRETESTATO, AND RESTORED.

"On the left and on the right, Castor and Pollux, sons of Jupiter, gripping their untamed horses by the muzzle, follow the chase and protect the hunters. A furious lion leaps towards the group of huntsmen, one of whom is dying. With his sharp claws and with his teeth, the beast is preparing to rend limb from limb the imprudent man who has faced him, concerning himself not at all with the dogs who are barking and running towards him, seeking eagerly, but quite in vain, to ward off his attack. A boar, on the other hand, has been brought down."

an upper cornice surmounted by a tympanum, and two fluted columns of a composite order. The lid is in the form of a roof, with the tiles sculptured in the marble. An interesting fact is that the front of the tympanum has

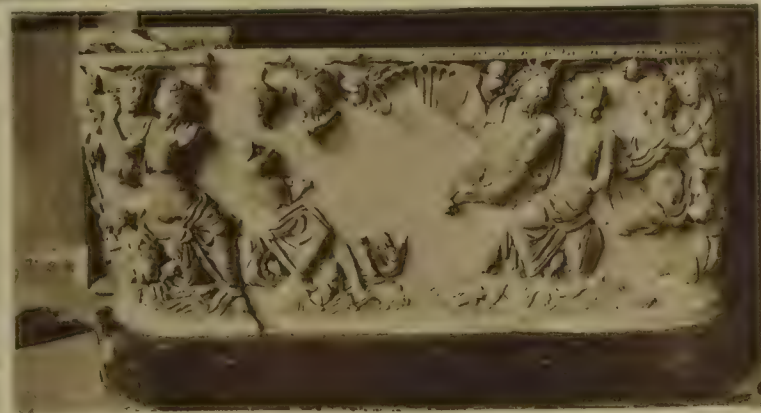
value of this sarcophagus is rendered the greater by the fact that it is *in situ* and perfectly preserved. It is still closed, and has within it the body, or bodies, for which it was sculptured.

PAGAN AND CHRISTIAN: REMARKABLE COFFINS FOUND IN THE CATACOMBS.

PHOTOGRAPHS BY THE PONTIFICAL COMMISSION OF SACRED ARCHAEOLOGY. (SEE ARTICLE ON THE OPPOSITE PAGE.)



2. SHOWING THE DECEASED—A YOUNG WOMAN WITH RINGLETTED HAIR AND A FIGURE THOUGHT TO REPRESENT THE NILE: A SARCOPHAGUS OF A FAIRLY COMMON TYPE FROM THE CEMETERY OF ST. PRETESTATO.



3. WITH THE PORTRAIT OF THE DECEASED MISSING AND WITH OTHER MUTILATIONS, BUT STILL OF GREAT BEAUTY: A SARCOPHAGUS FROM THE CEMETERY OF ST. PRETESTATO; WITH TRITONS EMBRACING NEREIDS, AND CUPIDS.



4. A CHRISTIAN COFFIN OF A DEFINITELY DECADENT PERIOD: A STONE SARCOPHAGUS ILLUSTRATING MIRACLES WORKED BY CHRIST: CHRIST TELLING PETER THAT HE WILL DENY HIM THRICE; AND MOSES STRIKING THE ROCK. (IN SITU; PERFECT; AND STILL CONTAINING A BODY OR BODIES.)



5. WHERE THE RESTORED COFFINS AND OTHER SCULPTURES ARE TO BE SEEN: THE MUSEUM OF THE CATACOMBS OF ST. PRETESTATO; SHOWING SOME OF THE MANY FINE DISCOVERIES MADE BY THE COMMISSION.



6. A MOST REMARKABLE "ARCHITECTURAL" COFFIN: A SARCOPHAGUS ILLUSTRATING VARIOUS FEATURES OF ARCHITECTURE AND HAVING ON THE TYMPANUM REPRESENTATIONS OF WORKING TOOLS.

We illustrate on this page and on the facing page some of the more remarkable of the sarcophagi discovered of late in the famous catacombs of St. Pretestato, Rome. With regard to the coffins represented above, full details are printed opposite, but a few notes may be added here. (2) A Cupid on the left sits with face cast down and with closed eyes, to indicate the extinction of Life by Death. Below there is shown a river—a male figure pouring out water: probably it was intended to represent the Nile, because the water-god holds a palm in his right hand. (3) The portrait of the deceased, which is missing, would have been in the "shell." There are traces of gold on the cornice of this sarcophagus, of blue

in the waves, of red and brown in the figures, showing that it must have been multi-coloured. (4) This coffin, as our photograph shows, is rudely sculptured with subjects from the New and Old Testaments, and it is, of course, definitely Christian. Its value is the greater from the fact that it is *in situ* and perfectly preserved. It is still closed and has within it the body, or bodies, for which it was fashioned. (6) It would seem that this coffin was constructed for an architect, or a builder. On the tympanum are seen representations of various instruments—compasses, a chisel, an axe, a measuring rule, and an "archipendolo" (a combined square and plumb-bob, to ensure the accuracy of roof-angles).

SAPONACEOUS ART! SCULPTURES IN WHITE SOAP WHICH ARE ON TOUR.

PHOTOGRAPHS BY DORR NEWS SERVICE.



THREE OF OVER 5000 ENTRIES IN THE COMPETITION FOR SCULPTURES IN WHITE SOAP: "MADONNA"; "TRAGEDY AND COMEDY" (HONOURABLE MENTION IN THE SENIOR CLASS); AND "JESUS."—BY EDWARD ANTHONY, OF WYANDOTTE, WYOMING.



THE SOAP SCULPTURE WHICH WON THE SECOND PRIZE IN THE ADVANCED AMATEUR GROUP, AND, WITH THE OTHER ENTRIES, IS ON EXHIBITION: "SEA RACE."—BY CAMILLE K. CASTAING, OF NEW YORK.



THE WINNER OF THE FIRST PRIZE IN THE INTERNATIONAL GROUP: "DREI DAMEN."—BY EUGEN MAYER, OF VIENNA.



WINNER OF THE FIRST PRIZE IN THE SENIOR GROUP: "STUDY OF A TORSO."—BY MARIE BEDER, OF BROOKLYN, NEW YORK.



WINNER OF THE 3RD PRIZE IN THE ADVANCED AMATEUR GROUP: "THE WALTZ."—BY HARRY J. STORMS, OF PORT JERVIS.



WINNER OF THE SECOND MENTION IN THE INTERNATIONAL SECTION: "WOMAN'S FIGURE."—BY M. SCHILKIN, OF HELSINGFORS.



WINNER OF THE FIRST PRIZE IN THE ADVANCED AMATEUR GROUP: "THE BEGGAR."—BY FREDERICK HOLSCHUH, OF PHILADELPHIA, PA.



THE WINNER OF THE SECOND PRIZE IN THE PROFESSIONAL SCULPTORS GROUP: "LEDA."—BY R. L. HUNTINGTON, NEW YORK.

of New York): "Originally, perhaps, regarded as a mere fad, it has by now established itself firmly in the calendar of New York's interesting exhibitions, bringing forth yearly an enormous number of sculptural exhibits from all sections of the country and from all classes of exhibitors, from schoolchildren to

SOME of our readers will remember that we published last year, at about this time, a number of photographs of prize-winning works submitted for the fifth annual competition for Small Sculptures in White Soap, which is held in America. It was then said of the exhibition of these sculptures (by the "Art News,"

professional sculptors. The Jury of Award (a distinguished body) is confronted literally with thousands of tiny carvings. . . . The Sponsorship Committee . . . see in this medium an educational aid, a democratizer of the Arts, and a simple means at everyone's hand for creative self-expression." Here we illustrate prize-winners in the sixth Competition. The entries, which numbered over five thousand, were exhibited at the American-Anderson Galleries, in New York, from June 3 until June 30, before being sent on a tour of the public museums and art galleries throughout America. The prizes amount to 3100 dollars and a Scholarship.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE UNIVERSITY MATCH: THE OXFORD ELEVEN.

In the back row, from left to right, are D. N. Moore, the Nawab of Pataudi, I. A. R. Peebles, A. Melville, W. H. Bradshaw, J. F. N. Mayhew, and W. Russell (12th. man). In front, from left to right, are N. M. Ford, C. K. Hill-Wood, P. G. T. Kingsley (captain), A. M. Crawley, and H. M. Garland-Wells. The eleven included six old Blues.



THE UNIVERSITY MATCH: THE CAMBRIDGE ELEVEN.

In the back row, from left to right, are A. Ratcliffe, A. G. Hazlerigg, R. C. Rought-Rought, F. R. Brown, R. H. C. Human, and H. E. Carris. In front, from left to right, are G. C. Grant, G. D. Kemp-Welch, J. T. Morgan (captain), E. T. Killick, and A. H. Fabian. The eleven included five old Blues.



THE ETON AND HARROW MATCH: THE ETON ELEVEN.

In the back row, from left to right, are N. E. W. Baker, J. N. Hogg, T. F. Hanbury, J. H. L. Aubrey-Fletcher (12th. man), R. Page, M. S. Gosling, and C. E. W. Sheepshanks. In front, from left to right, are A. M. Baerlein, J. C. Atkinson-Clark, K. F. H. Hale (captain), A. W. Allen, and A. G. Pelham.



THE ETON AND HARROW MATCH: THE HARROW ELEVEN.

In the back row, from left to right, are A. R. Tarwell, F. E. Covington, J. M. Stow, E. J. de Las Casas, and H. A. G. Torrens. In front, from left to right, are R. D. Stewart-Brown, W. M. Welch, A. S. Lawrence (captain), T. M. Rattigan, and D. E. Yarrow. The other player, G. S. Haslewood, is not in the group.



SIR ARTHUR CONAN DOYLE.

The famous author who devoted much of his later life to spiritualism. The creator of Sherlock Holmes, "my dear Watson," Brigadier Gerard, Sir Nigel, and other world-known characters, and the writer of short stories and novels innumerable. Died on July 7 at the age of seventy-one. As a doctor, served in the South African War. Wrote the play "A Story of Waterloo" for Henry Irving.



"THE OLD GUARD": MEMBERS OF THE FIRST IMPERIAL PRESS CONFERENCE (HELD IN 1909) AND OF THE FOURTH (1930).

Our photograph shows the majority of "The Old Guard" of the Imperial Press Conference; those who attended the first Conference, in 1909, and were also at the fourth, which ended recently. In the front row, from left to right, are Sir Roderick Jones, K.B.E., Chairman of Reuter's; Sir Robert Donald, C.B.E., Vice-Chairman of the Empire Press Union; the Hon. Theodore Fink, Chairman of the Australian Delegation, 1930; and Sir Harry Brittain, K.B.E., C.M.G., originator and organiser of the first Imperial Press Conference, 1909, and the only Hon. Life Member of the Empire Press Union. At the back (left to right) are Lieut.-Col. E. B. Walton, South Africa; and Sir Stanley Reed, India. The first Conference, as has been noted, was in 1909, and it was held in London. Lord Rosebery described it as epoch-making. The second Conference—delayed by the War—was held in 1920, in Canada. The third, in 1925, was in Australia and New Zealand. The fourth was in London again. The Conferences call together leading Editors and other newspaper representatives of the Dominions, the Colonies, and the Mother Country, and are non-political. The Empire Press Union, a permanent body, keeps the various units in touch. Nearly a hundred Editors of Empire newspapers attended this year, as the guests of the Press of this country.



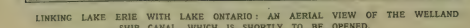
SIR JOSEPH WARD, BT.

The great New Zealand statesman. Died on July 7, aged seventy-four. Announced his intention to resign the office of Prime Minister of New Zealand in May, owing to ill-health. A Liberal and a staunch Imperialist. Leader of the United Party since 1928. Representative for New Zealand at the Imperial War Cabinet, 1917 and 1918. At various times, held a number of high offices. First Member for Awarua in 1887.



AFTER A SEVEN HOURS' SPEECH TO THE COMMUNIST CONGRESS: STALIN, THE COMMUNIST "DICTATOR."

In his seven hours' speech, on June 29, Stalin reviewed past and present conditions both at home and abroad. He proclaimed that the old order of capitalist countries, including Great Britain and America, was doomed; while the so-called disarmament efforts of the League of Nations and the London Naval Conference were merely masks or "smoke-screens" designed to conceal the plot for a general assault on the U.S.S.R.



To permit of passage from Lake Erie to Lake Ontario around the Niagara Falls, the Canadian Government has constructed the Welland Canal (wholly in Canadian territory). Originally, in 1824, the available depth of water in this canal was only 8 ft., increased to 10 ft. in 1853, and 14 ft. in 1897; and, when the extensions now under construction are completed, it will be 30 ft. The canal embodies

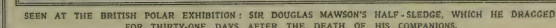
WITH MR. G. BENNIE (THE INVENTOR) IN THE BACKGROUND: THE "PASSENGER-AEROPLANE-LIKE" INTERIOR OF ONE OF THE "RAILPLANE" COACHES.



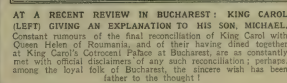
THE FLIGHT OF TWIN LOCKS DOWN THE FACE OF THE ESCARPMENT BETWEEN LAKE
ERIE AND ONTARIO: A REMARKABLE SECTION OF THE WELLAND SHIP CANAL.

four single locks, and the flight of three twin locks illustrated above. Between Ontario and Montreal, vessels use the St. Lawrence River and canals at the rapids—and the Welland Ship Canal thus plays the part of an important link joining the interior of Canada and the Great Lakes with the sea. The cost of the Canal is said to have been £24,000,000.

"WE SHALL STICK IT OUT TO THE END": CAPTAIN SCOTT'S LAST LETTER TO MRS. WILSON, WRITTEN IN HIS TENT AS HE WAS DYING—
A RELIC AT THE POLAR EXHIBITION.



The British Polar Exhibition was opened on July 2, at the Central Hall, Westminster, by the President of the Royal Geographical Society, who has been largely organized by Commander L. C. Bernacchi, and the proceeds will be given to the British Polar Research Institute at Cambridge. The letter written by Captain Scott to Mrs. Wilson as he lay dying with Dr. Wilson and Lieut.-Commander Bowser, in his tent on the Barrier, is a letter containing the sentence, "I am dying. —" "We shall stick it out to the end." "It cannot be far—the half-sleepers dreamt by Messrs. the Union Jack hoisted at the South Pole by Captain Scott and his companions on January 17, 1912, and Scott's pipe, found in the tent in which he died, are exhibited. There are also relics of Shackleton's "Farthest South" expedition in 1906, of James Ross's expedition of 1849; and of Franklin's ill-fated expedition, in 1845, to attempt the north-west passage.



AT THE
MILLENNARY OF
THE ICELANDIC
PARLIAMENT:
THE PRIME
MINISTER
(RIGHT;
SPEAKING)
ASKING THE
KING OF
ICELAND AND
DENMARK (LEFT
CENTRE
FOREGROUND, IN
NAVAL UNIFORM,
TO OPEN THE
"ALTHING."

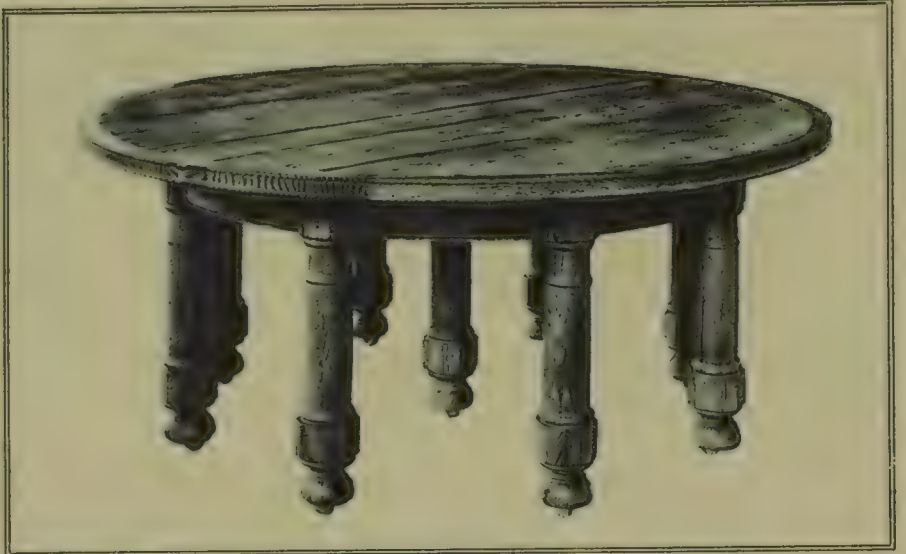
In a narrow gully between cliffs, the crowd assembled with its banners and greeted the arrival of their Majesties with the customary "nine quick hurrahs." A choir then sang, and the Prime Minister, M. Trygve Thorhallson, made a speech from before the "Logberg." The King then ascended and made a short speech in Icelandic which was also greeted with the "nine hurrahs."

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



HORSE-RACING FOR THE PALIO IN THE MARKET-SQUARE OF SIENA:
THE DANGEROUS CURVES ON THE COURSE COVERED WITH MATTRESSES.

The Palio at Siena, so named from the *palio*, or banner, that forms the prize, is a horse-race round the piazza in the heart of the city. Before the race the *contrade* (district associations) fling banners into the air. The performance was revived in 1920 for the first time since the war, and now attracts a considerable number of visitors.



WITH THE INITIALS OF MANY FAMOUS WRITERS AND ARTISTS CARVED ON ITS SURFACE: THE HISTORIC "PUNCH" TABLE AS REHABILITATED.

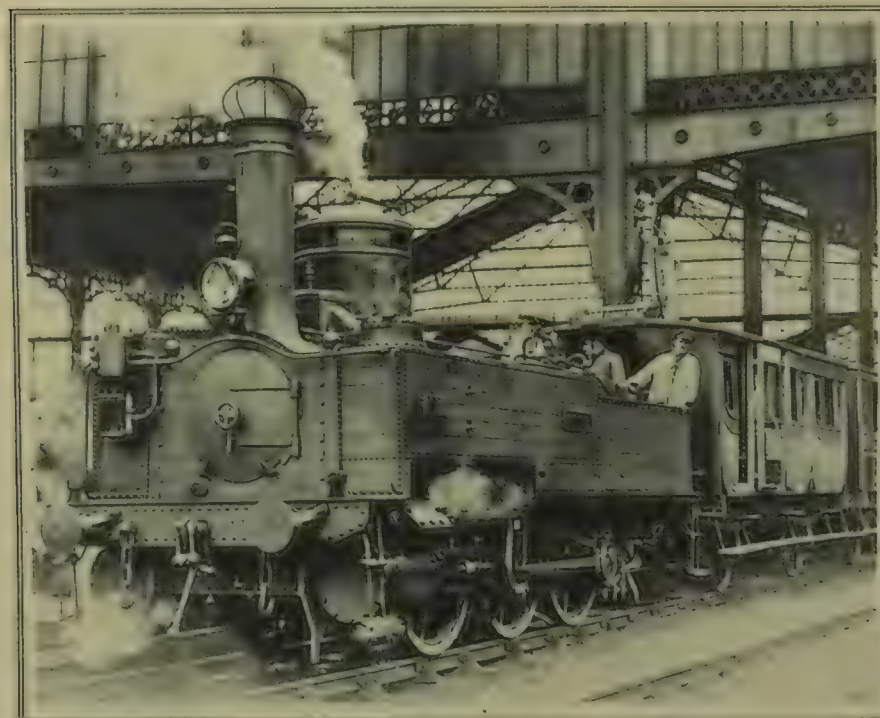
Phil May, John Leech, Charles Keene, Sir John Tenniel, George du Maurier, E. V. Lucas, Bernard Partridge, Mark Lemon, W. Makepeace Thackeray, and Sir Owen Seaman—these are a few of those whose names are carved on this famous table, which has just been set in a new oak framework specially designed by Mr. Ambrose Heal, and carried out in Messrs. Heal and Sons' workshops.



DURING THE THREE-WEEKS-IN-THE-AIR FLIGHT: KENNETH HUNTER THOUSANDS OF FEET ABOVE CHICAGO: ONE OF THE HUNTER BROTHERS RISKING HIS LIFE TO PROLONG THAT OF HIS MOTOR DURING THE ENDURANCE FLIGHT.

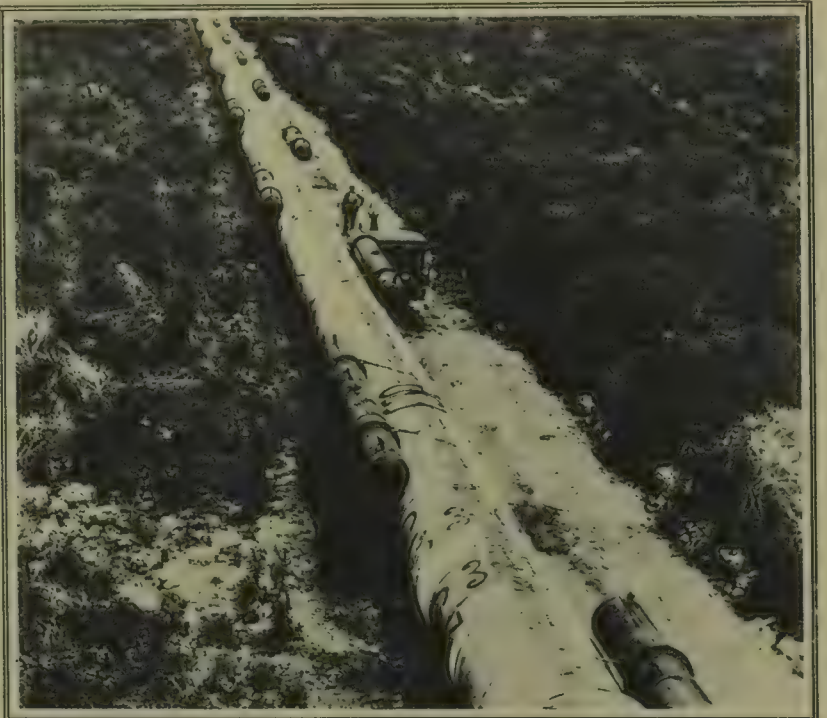
After three weeks in the air, the brothers John and Kenneth Hunter brought their aeroplane, the "City of Chicago," to earth near Chicago at 11.20 p.m. on July 4 (Independence Day). They had broken the previous record, made at St. Louis, for an endurance flight with refuelling in the air, by five-and-a-half days; and even then their descent was unexpected—shortage of oil due to a

broken oil-gauge alone forcing them to land. The brothers have taken money prizes of some £40,000 as the result of their flight: they have secured a substantial fortune, and during their flight were receiving £20 an hour from a petrol company, to say nothing of a dollar a minute awarded by an enterprising manufacturer of wireless sets.



WITH TOP-HATTED MECHANIC: THE "DOYEN" OF FRENCH RAILWAY ENGINES AT ST. LAZARE IN COMMEMORATION OF THE FIRST FRENCH PASSENGER SERVICE, ON JULY 6.

It was in 1837 actually that the "Boulevard"—the "doyen" of French railway-engines—first went puffing and blowing down to St. Germain; and the Union of Commercial Travellers staged an amusing ceremony in commemoration of this event as part of their annual fête, on July 6. The "Boulevard" successfully completed the journey to St. Germain with a top-hatted mechanic on board, and modern "bagmen" in the clothes of their grandfathers.



DESIGNED TO CONVERT THE WATERS OF THE GULF STREAM INTO ELECTRICAL ENERGY: THE CLAUDE-BOUCHEROT TUBE, WHICH SANK ON JUNE 25.

The giant Claude-Boucherot tube was designed to harness the waters of the Gulf Stream and convert them into electrical energy, by utilising the difference in temperature between the Gulf Stream and the cold water underlying it, and thereby produce electricity! Owing to a mishap, the pipe was lost in 550 feet of water on June 25. Thousands of dollars of American capital were invested in the scheme.

The Finely
Painted Tester
of the
Black Prince's
Tomb in
Canterbury
Cathedral.

The
World-Famous
"Trinity"
on the
Under-Side as
Now Restored
to its Glories.

OUR readers will recall that when we were illustrating the Festival of Commemoration at Canterbury Cathedral in our issue of June 17 last—a series of Thanksgivings in recognition of the dedication of the Norman Cathedral, the first service in the present Choir, and the birth of the Black Prince, on June 15, 1330—we reproduced on a small scale that copy of "The Holy Trinity, and Symbols of the Four Evangelists" of the wooden tester over the tomb of the Black Prince which is to be seen in the English Mediæval Art Exhibition at the Victoria and Albert Museum. We now give this large representation of the same very excellent copy. The full facts of the enterprise are as follows: The tester over the tomb of the Black Prince at Canterbury Cathedral has recently been restored under the direction of Professor E. W. Tristram, who also made the copy referred to above. The work, which has been done in a careful and conservative manner, has consisted essentially of cleaning,

[Continued opposite.

[Continued.]

repairing, and preserving what has survived of the original painting and gilding. As a result, the present state of the tester, allowing for the mellowing of age, provides a fair idea of the appearance of this valuable example of English work at the time of its completion. On the under-side there is a large painting of the Trinity, within an elaborate aureole (fourteenth century). God the Father is depicted, seated on a rainbow against a blue background studded with golden stars. He bears in His hands a figure of Christ on the Cross, above which are some remains of the Dove. At the corners are the symbols of the four Evangelists. The painting is finely executed and amazingly rich in detail, the use of gilt reliefs and delicate patterning being a strong characteristic. In its original condition, it undoubtedly must have been one of the finest examples of English works of the period, and well worthy of the magnificent effigy of the Black Prince beneath.



THE "HOLY TRINITY" OF THE BLACK PRINCE'S TOMB.

AFTER THE COPY OF THE ORIGINAL AS RESTORED UNDER THE DIRECTION OF PROFESSOR E. W. TRISTRAM.

Transatlantic "Airscares": A Seaplane's Shadow in a Rain-Circle.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, UNDER THE DIRECT SUPERVISION OF MISS AMELIA EARHART. (COPYRIGHTED.)



A RAIN-CIRCLE OF LUMINOUS COLOURS, ON A FOG-BANK, WITH A SEAPLANE'S SHADOW IN THE CENTRE.

Major Kingsford-Smith's great flight from Dublin to Newfoundland, on June 24-25, lends interest, just now, to the subject of Transatlantic "airscares," as represented in the drawings given on these two pages. They show remarkable sky phenomena observed during the flight of the seaplane "Friendship" from Newfoundland to Carmarthenshire, on June 17-18, 1928. The machine was piloted by Lieut. Wilmer Stultz, with Mr. Gordon as mechanic, and carried as passenger Miss Amelia Earhart, the first woman to cross the Atlantic by air. Late in the afternoon of the first day, when they were well away from the American coast, there

appeared ahead and some 45 degrees to starboard a perfect rain-circle lying flat upon the top of the fog-bank below them. The seaplane was then flying at between 4000 and 5000 ft., and all around the circle of luminous colours tumbled a mass of cloud of varying hues lit up by the rays of the evening sun. From the clouds ahead the shadow of the seaplane was refracted into the centre of the rain-circle. During the crossing of the Atlantic by the British airship "R 34," in 1919, a similar rain-circle was observed. They are frequently seen by aircraft pilots, and from mountain tops when the sun is near the horizon.

Transatlantic "Airscape": Flying High Above a Belt of Fog.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM SKETCHES AND DESCRIPTIONS SUPPLIED BY MISS AMELIA EARHART. (COPYRIGHTED.)



IN A "STAR-ENCRUSTED SKY" ABOVE A FOG-BANK: A SEAPLANE IN FLIGHT 11,000 FT. OVER MID-ATLANTIC.

This drawing represents a later stage of the same flight as that described on the opposite page—about midnight on June 17, 1928, nearly half-way across the Atlantic. The pilot had extinguished his navigation lights, and the great Fokker seaplane was a lone black object roaring through silent space, with three humans crouching in her interior, and three pulsating engines upon whose efficiency their lives depended. Trailing astern of the machine a fine aerial wire for a time kept them in touch with the rest of mankind; to port and starboard the wing engines spurted flames of red and green from their open exhausts; below rolled a filmy

fantastic mass of fog, and above them was a serene blue-grey night sky spangled with stars. Far below and invisible to the aerial voyagers for over 1900 miles of the journey were the rolling waves of the Atlantic. The machine was constantly rising high above and coming down towards the cloud belt. All the time the pilot and his assistant were steering by their navigation instruments alone, and it was left to Miss Earhart to watch the wonders of the "airscape" through which they passed, noting, as she says, "the tremendous beauty of the cloud effects . . . and the majesty of the star-encrusted sky."

ASHLEY



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CHURCH; STATE; AND ARCHÆOLOGY: PICTURES FROM VARIOUS QUARTERS.



THE OPENING SERVICE OF THE LAMBETH CONFERENCE: THE ARCHBISHOP OF CANTERBURY IN THE PROCESSION AT ST. PAUL'S CATHEDRAL.

The opening service of the Lambeth Conference was held in St. Paul's Cathedral on July 6, and was attended by some three hundred Bishops from all parts of the world. The Archbishop of Canterbury celebrated Holy Communion, and the Archbishop of York preached the Conference sermon. An interesting point was that his All-Holiness the Patriarch of Alexandria was seated in the throne of the Archbishop of Canterbury.



PRINCE TAKAMATSU IN THE "VICTORY" AT PORTSMOUTH: HIS IMPERIAL HIGHNESS SALUTING ON THE QUARTER-DECK DURING HIS "SURPRISE" VISIT.

Prince Takamatsu of Japan motored to Portsmouth on July 7 and paid a visit to the Naval establishments. He went aboard the "Victory," and, on going ashore, saw the panorama picture of the Battle of Trafalgar which is being painted by the veteran Royal Academician, W. L. Wyllie. He also inspected the Gunnery School, Whale Island, and saw a rehearsal of episodes of the forthcoming Naval Tattoo.



PRESENTED TO THE NATION: THE TREASURER'S HOUSE, YORK, ONE OF THE MOST HISTORICAL HOUSES IN THE NORTH OF ENGLAND—THE ENTRANCE.

With great generosity, the owner of the Treasurer's House, York, has given that famous building to the Nation, and it is now in the care of the National Trust, after having been in lay hands for some three hundred years. It was standing in some form in the eleventh century, and it is, of course, of various dates. The basement, which is the oldest part, is thirteenth century; and the late fifteenth century and the Tudor and Jacobean periods are also represented.



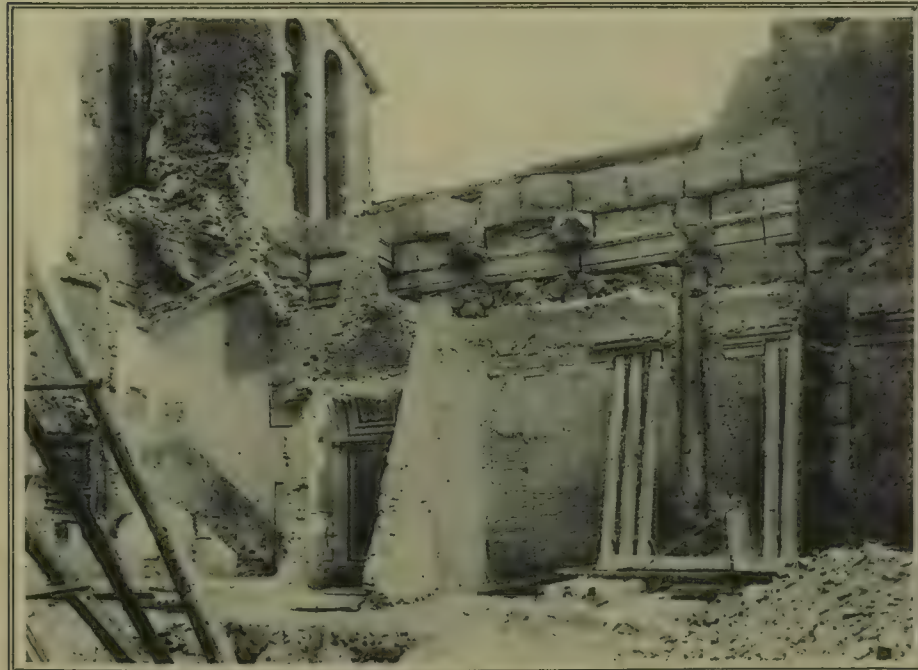
THE STEED THAT JUMPED THE MEUSE AT DINANT! "BAYARD" WITH THE FOUR SONS OF AYMON ON HIS BACK—AND WEARING THE GOLDEN FLEECE!

Bayard, the steed presented to Renaud by Charlemagne, a horse ridden on occasion by all the four sons of Aymon at once—a marvellous beast here seen in effigy—is reputed to have jumped the Meuse at Dinant. As proof, there is shown to the curious a hoof-mark on the Roche à Bayard, which rises from the river!



THE DANGER TO THE LEANING TOWER OF PISA, WHOSE SLANT IS TO BE ARRESTED: WATER AT THE BASE OF THE TOWER. A CAUSE OF CROOKEDNESS.

It is announced that the slant of the famous Leaning Tower of Pisa is to be arrested. The Commission appointed to examine the condition of the structure has said that it was never intended that it should be anything but straight. The soil was watery, and the necessary and constant pumping made holes in the gravel and marl strata. The foundations, having been sunk only nine feet, did not reach firm ground. The tilt actually began when the second storey was up.



AN OLD ROMAN TEMPLE BROUGHT TO LIGHT DURING DEMOLITION-WORK NEAR THE THEATRE OF MARCELLUS, ROME: COLUMNS SUPPORTING AN ENTABLATURE OF MARBLE.

During demolition-work about the Theatre of Marcellus, in Rome, there have been brought to light remains of an old Roman temple. This structure, the northern temple of four which stood in the Forum Olitorium (or, The Vegetable Market) between 260 and 181 B.C., was called La Carcere (the Prison), possibly because it was used as a gaol at some time subsequent to the closing



THE OLD ROMAN TEMPLE DISCOVERED NEAR THE THEATRE OF MARCELLUS: THE PODIUM OF ITS LEFT SIDE—AND THE BASES OF FALLEN COLUMNS.

of all pagan temples in Rome in 394. The Church of San Nicola, part of which is seen to the left of the columns and entablature in the first of our two photographs, was built with one of its walls against the temple. Considerable remains of the other three temples have been known for hundreds of years, and were studied in the early sixteenth century.

OLD BELGIUM EPITOMISED FOR AN EXHIBITION: "LA VIEILLE BELGIQUE" RECONSTRUCTIONS.



OLD BELGIUM RECONSTRUCTED IN THE ANTWERP EXHIBITION: THE ANCIENT BRIDGE ACROSS THE LAKE; WITH THE BELFRY AND THE CLOTH HALL ON THE RIGHT.



AS SEEN THROUGH AN ARCH: THE LAKE AND THE TOWER WHICH IS A REPRESENTATION OF THAT BUILT IN BRUGES IN 1398 BY G. D'AUDENARDE.



THE HOUSE OF THE DIAMOND MERCHANT.



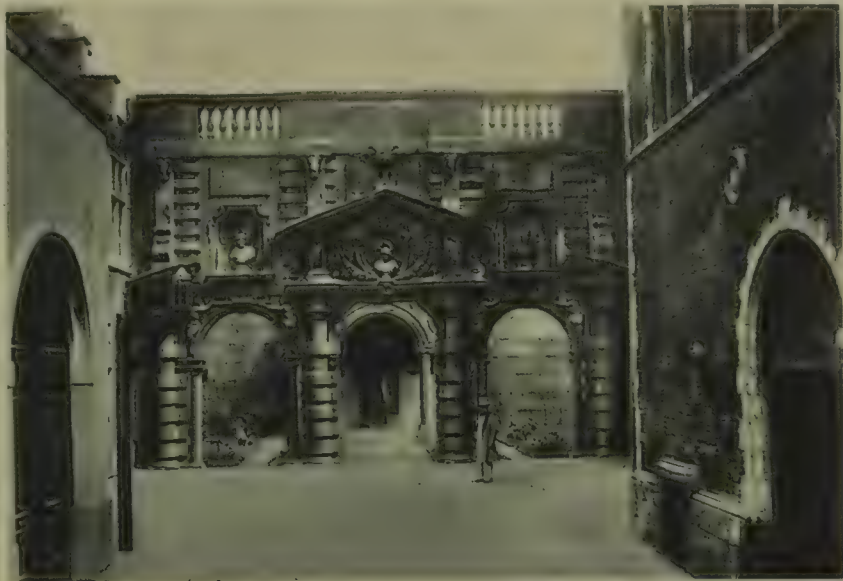
THE MILL.



THE LIÈGE "PERRON," PLACE DES GILDES.



THE RECONSTRUCTION OF THE HOUSE OF RUBENS: THE PAVILION AT THE END OF THE GARDEN.



THE EXHIBITION REPRODUCTION OF THE HOUSE OF RUBENS, A PART OF WHICH EXISTS IN THE CITY OF ANTWERP: THE COURTYARD.

As we have had occasion to note before, the International Maritime and Colonial Exhibition at Antwerp, which commemorates the centenary of Belgian independence, was opened on April 26 last. One of its most attractive and instructive features is the section styled "La Vieille Belgique." In this are very excellent reconstructions of the Belgium of days long gone. Some of these represent

structures as they still stand; others—based on pictures and descriptions—represent buildings no longer existing and others which exist only in a partially ruined state. Our illustrations are, for the most part, self-explanatory; but it may be added that Rubens's house is No. 7, Rue Rubens, Antwerp. The painter bought it in 1611, and died in it in May, 1640. The existing baroque porch of the building as it stands and the pavilion at the end of the garden are relics of the original structure. As to the Liège "Perron," it may be remarked that the "Fontaine du Perron" in the Place du Marché is regarded as the city's emblem.

A RUBENS FOUND IN A STORE-ROOM: A DISCOVERY IN VIENNA.

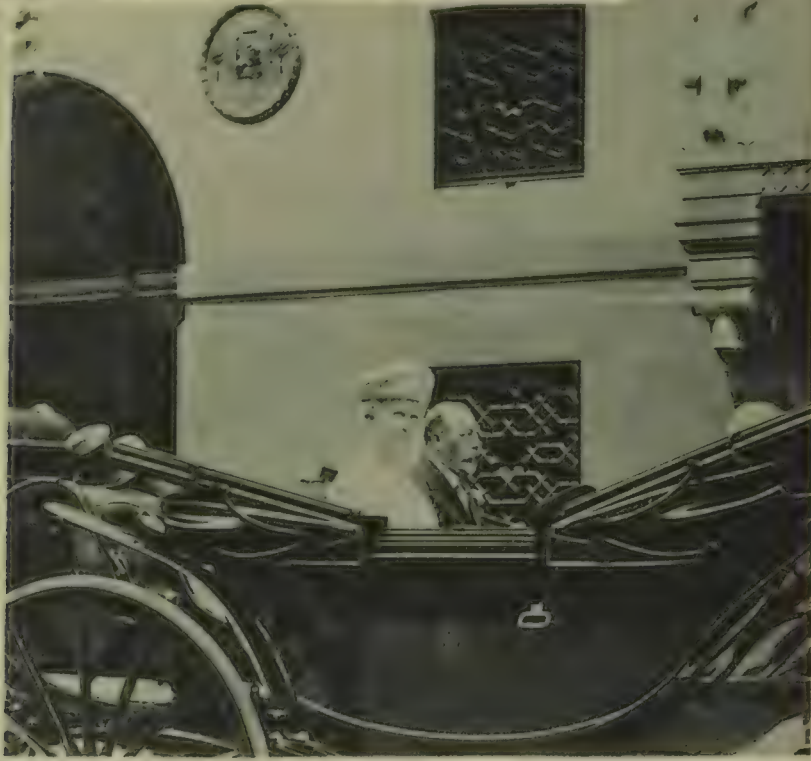


BROUGHT TO LIGHT RECENTLY AND ACCLAIMED AS A MASTERPIECE OF THE ARTIST'S EARLY PERIOD: "MARGARET OF AUSTRIA," WIFE OF PHILIP III. OF SPAIN; PROBABLY PAINTED IN MANTUA IN 1604.

This artistic "find" was discovered recently, by Dr. Gustave Gluck, in a store-room of the Austrian National Gallery, and, on being hung in a better position, was pronounced to be, without a doubt, a masterpiece of Rubens's early period. In 1600 Rubens, who was then twenty-three years old, set out for Italy, where he met, in Venice, a magnificent Late-Renaissance figure, Vincent Gonzaga, reigning Duke of Mantua, who at once became his patron and protector. Rubens spent some two years studying Italian masterpieces and copying under the ægis of Gonzaga, and in 1603 Gonzaga chose him to go on an artistic commission to Spain, with presents to the reigning favourite under Philip III.—the Duke of

Lerma. It was at about this period that the portrait of Margaret of Austria, who was the wife of Philip III. of Spain, was painted. It is supposed that the portrait was given by the Duke of Mantua to the Habsburgs, which explains its discovery at Vienna. The Margaret of Austria whom Rubens painted was a woman of exceptional, if somewhat childish, piety, and is remembered for numerous religious foundations in Spain. She should not be confused with two other Margarets of Austria—both masterly women and Spanish Regents of the Netherlands in their time—but one of whom died in 1530, and the other in 1580; while the wife of Philip III. was born in 1584.

THE NEW "INDIA HOUSE" OPENED: THEIR MAJESTIES IN ALDWYCH.



THE OPENING OF INDIA HOUSE, ALDWYCH, BY THE KING-EMPEROR: HIS MAJESTY, ACCOMPANIED BY THE QUEEN, ARRIVING AT THE BUILDING, WHICH IS THE NEW HEADQUARTERS OF THE HIGH COMMISSIONER FOR INDIA.



THE ROYAL ARRIVAL AT INDIA HOUSE: THE KING AND QUEEN GREETED OUTSIDE THE INDIAN ROSEWOOD DOORS WHICH HIS MAJESTY OPENED WITH A GOLD KEY.



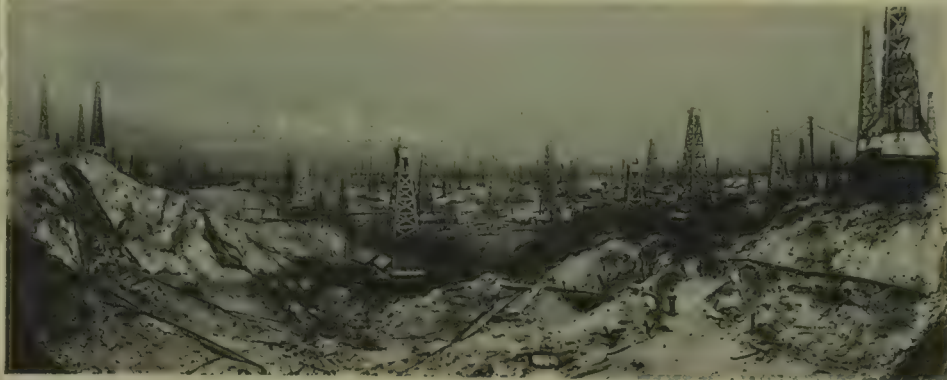
IN INDIA HOUSE, ALDWYCH, A EUROPEAN BUILDING INTO WHICH THE ARCHITECT, SIR HERBERT BAKER, HAS INTRODUCED INDIAN MOTIVES AND MATERIALS: THE ENTRANCE HALL.



IN INDIA HOUSE: THE FIRST-FLOOR LOBBY, WITH THE ENTRANCE TO THE LIBRARY—FURTHER PROOF OF THE MANY INDIAN MOTIVES AND MATERIALS EMPLOYED BY THE ARCHITECT.

THE King-Emperor, who was accompanied by the Queen, opened India House, Aldwych, on July 8. In the course of his speech, his Majesty said: "At this critical period of India's history, when the thoughts of all who love that country are centred on constructive effort and on laying well and truly the foundation of the India of the future, I regard it as a happy

[Continued opposite.



ONE OF THE THREE MODELLED PANORAMAS MADE IN THE IMPERIAL INSTITUTE STUDIOS FOR EXHIBITION IN INDIA HOUSE AT THE OPENING: "A BURMA OIL-FIELD."

augury that we are able to open a building which marks the end of one period of advancement and the beginning of a new." He added that he trusted that India House would spread sound knowledge and thus foster between the peoples of India and Great Britain that "wider sympathy" for which he pleaded many years ago and for which he was pleading to-day.

THE PHILATELIST'S OWN PARTICULAR "ZOO": FAUNA OF THE STAMPS.

STAMPS COURTEOUSLY LENT BY MESSRS. STANLEY GIBBONS, LTD., 391, STRAND.



1. Polar Bear (*Ursus Maritimus*); Norway, 1925. 2. African Elephant (*Elephas Africanus*); Belgian Congo, 1910. 3. Kangaroo (*Macropus*); New South Wales, 1888. 4. Giraffe (*Giraffa Camelopardus*); Tanganyika, 1922. 5. Domesticated Bull; Uruguay, 1895. 6. Leopard (*Felis Pardus*); Liberia, 1918. 7. Teruteru Bird or Cayenne Lapwing (*Belonopterus Cayennensis*); Uruguay, 1923. 8. Kea or Hawk-billed Parrot (*Nestor Notabilis*); New Zealand, 1898. 9. Laughing Jackass (*Dacelo Gigas*); Australia, 1928. 10. Red Deer (*Cervus Elaphus*); New Caledonia, 1928. 11. Bommi Fish (*Periophthalmus Koelreuteri*); Liberia, 1918. 12. Lyre-Horned Antelope or Bongo (*Boocercus Euryceros*); Liberia, 1918. 13. Plantain Eater (*Turacus Macrorhynchus*); Liberia, 1906. 14. Lyre Bird (*Menura Superba*); New South Wales, 1888. 15. Racquet-tailed Parrot (*Prioniturus Gyaniceps*); North Borneo, 1909. 16. Palm Civet (*Civettictis Civetta*); Liberia, 1918. 17. Sambar Stag (*Rusa Unicolor*); North Borneo, 1894. 18. Panther (*Felis Pardus*); Middle Congo, 1907. 19. Native Bull or Gaur (*Bibus Gaurus*); North Borneo, 1909. 20. Giant Ant-eater (*Myrmecophaga Jubata*); French Guiana, 1904. 21. Argus Pheasant (*Argusianus Argus*); North Borneo, 1894. 22. Kiwi (*Apteryx Mantelli*); New Zealand, 1898. 23. Gnu (*Connochoetes Gnu*); South Africa, 1927. 24. Newfoundland Dog; Newfoundland, 1887. 25. Quetzal (*Pharomacrus*

Moccino); Guatemala, 1881. 26. Duck-billed Platypus (*Ornithorhynchus Anatinus*); Tasmania, 1880. 27. Wild Boar (*Sus Cristatus*); North Borneo, 1909. 28. Harp or Greenland Seal (*Phoca Groenlandica*); Newfoundland, 1880. 29. Indian Elephant (*Elephas Maximus*); North Borneo, 1909. 30. Brouang or Honey Bear (*Ursus Malayanus*); North Borneo, 1894. 31. Bonte Quagga (*Equus Quagga Crawshaii*); Nyassa, 1921. 32. Moose or Caribou (*Rangifer Terandus Terraenovae*); Newfoundland, 1919. 33. Agama or Margouillat Lizard (*Agama Agama*); Liberia, 1906. 34. Rhinoceros Hornbill (*Dichoceros Bicornis*); North Borneo, 1909. 35. Llamas (*Auchenia Glama*); Peru, 1866. 36. Black Swan (*Chenopsis Atrata*); Australia, 1929. 37. Huia Birds (*Heteralocha Acutirostris*); New Zealand, 1898. 38. Sumatran Rhinoceros (*Rhinoceros Sumatrensis*); North Borneo, 1909. 39. Chimpanzee (*Anthropithecus Trogodytes*); Liberia, 1906. 40. Tapir (*Tapirus Indicus*); North Borneo, 1909. 41. Crocodile (*Crocodilus Porosus*); North Borneo, 1894. 42. Fishing Eagle (*Haliaeetus Vocifer*); Liberia, 1918. 43. Domesticated Pigeon (*Columba Livia*); Japan, 1919. 44. White Egret (*Cosmerodius Albus*); Liberia, 1906. 45. Hippopotamus (*Hippopotamus Amphibius*); Liberia, 1892. 46. Cassowary (*Casuarius Casuarius*); North Borneo, 1909. The original stamps are of the same sizes as these reproductions.

There is now in the British Museum of Natural History a most interesting display of postage stamps which bear representations of birds and beasts. At the moment, fifty-six examples are shown, but others are to be added if visitors are attracted. That being so, we reproduce here (actual size) certain zoological stamps, all of which, save Nos. 1, 3, 5, 6, 7, 8, 10, 11, 14, 22, 23, 25, 26, 35, 36, 37, 42, and 43, are to be seen at South Kensington. It may be added that the Norwegian Polar

bear stamp was issued to commemorate Amundsen's Polar flight; that neither the red deer nor the sambar is indigenous to New Caledonia; that the bommi of Liberia is a walking fish; that each of the Newfoundland stamps of the 1919 issue bears the name of a battle in which Newfoundlanders fought during the Great War; and that it is curious that North Borneo should be represented by a cassowary, for that bird is not found in the country in question.

THE WORLD OF SCIENCE.

KINGFISHERS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THERE were indeed some glorious days in the June that has just passed, and on one of these I lay restfully in a punt under the cool shadow of an overhanging willow, listening to the delightful chatter of sedge-warblers

feed upon insects rather than fish and other aquatic creatures. They stand near, in these matters, to that still larger group, the "Coraciiform" birds, which includes rollers, bee-eaters, and the like.

In every group containing many genera we find some presenting characters due to intensive modes of living, producing striking changes either in the form of the body as a whole, or of some part thereof which has become adjusted to some special use. Here, in these "wood-kingfishers," for example, we find special modifications of the beak, which have come about in response to persistent use of some special dietary shared by no other kingfisher. The curious Australian "saw-billed" species (*Syma flavirostris*) affords a case in point. The "hook-billed" *Melidora macrorhyncha* (Fig. 1) is another. Still more striking is the extraordinary "shoe-billed" kingfisher (*Clytoceyx rex*) (Fig. 2), whose beak, recalling that of the shoe-billed stork (*Ballus rex*) on the one hand and the boat-billed night-heron (*Cancroma*) on the other, yet remains to be accounted for.

Insects, small reptiles, frogs, and small mammals constitute the main diet of the kingfishers of this group; though some will, on occasion, eat

fish. This fact is of no small importance, since here we have the material suitable, so to speak, for the genesis of the water-loving, fish-eating section of this group. This being so, it is not surprising to find that there are some which are still only in part fish-eaters, like the great stork-billed kingfisher of the genus *Pelargopsis*, which show a fondness for reptiles and small birds, as a variant on fish.

Difficult it is to find a satisfying explanation of the origin and development of "specialised" types of beaks; but it is still more so when we are asked to explain the reduction of the toes to three, as in the diminutive wood-kingfishers of the genus *Ceyx*, or, in the water-kingfishers, of the little blue members of the genus *Alcyon*. Are these two to be regarded as "borderland" types, descendants of a common ancestor, or is it an independently acquired reduction brought about by similar idiosyncrasies in the mode of perching? The kingfisher's foot is, in any case, noteworthy, since, as in the bee-eaters and hornbills, the front toes are "syndactylous"—that is to say, are bound closely together, so that they cannot be spread as in other birds.

In the matter of their plumage the kingfishers furnish a theme for discussion too formidable to be undertaken here in anything more than its broadest outlines. Why have some such long tails—especially in *Tanysiptera*—while in others, as in our native bird, it is conspicuously short? The theme of coloration, where these birds are concerned, is a bewildering one, so varied are its types, so great is their splendour. There seems to be something in their constitution which makes for colour, a peculiarity which they share with their relatives, the bee-eaters and the rollers. Why is it that some groups of birds such as these—the parrots, humming-birds, trogons, and touracos, for example—display an almost universal diathesis for the development of resplendent plumage?

In the kingfishers we find a singularly interesting series of gradations in the evolution of this splendour; but here and now I can do no more than give a few more or less random examples of the most striking types. To be properly appreciated they must be studied in a sequence. Let a start be made with the Australian "laughing jackass" kingfisher, which seems to represent something like the ancestral scheme of coloration. In *Dacelo gigas*, for example, the general coloration may be described as "brown" as to the back and wings, while the head, throat, and underparts are white. A strong "wash" of brown obscures the



FIG. 1. WITH A BEAK SPECIALLY DEVELOPED TO COPE WITH ITS INSECT DIET: THE HOOK-BILLED KINGFISHER (*MELIDORA*)—AND ITS "BAG," A CENTIPEDE! The beak in this species terminates in a hook, unlike that of any other kingfishers. This has probably come about as an adjustment to an insect diet. The bird in this case has captured a centipede. The plumage is blackish-brown spotted with greenish blue.

and watching water-hens and dabchicks. Save for the notes of these small birds, and the crooning of a stock-dove, the silence was unbroken. Then came the familiar, sharp note of a kingfisher, and a moment later this gorgeously clad little fisherman came to rest on a dead bough overhanging the water. There followed a brief but thrilling entertainment as I watched him, only a few feet away, sitting contemplatively gazing into the tepid water, then plunging in and returning with his victim, which, given a few taps against the perch, was promptly and skilfully turned round and swallowed, head-first.

An approaching boat sent the fragment of animated splendour off headlong down the river. But, though this intruder spoiled my entertainment, the vivid impression left upon my mind set me thinking. Whence came our kingfisher? Any attempt to answer this question must take into account a very wide range of facts, which, as facts, may be dull enough, though, properly linked up, they form a patchwork of glowing colours.

To begin with, the kingfisher tribe number some 160 or more species, presenting the widest possible range of differences in the matter of size, shape, and coloration. Those who have made it their business to study this group from the systematist's point of view divide them into two sections—wood-kingfishers and water-kingfishers. And they have further shown that these birds must be regarded as having their headquarters in the Malay Archipelago, since here the majority of the species are found. They range, in short, from Celebes to New Guinea, whence they have spread, somewhat erratically perhaps, over the rest of the globe.

Not until we come to consider our own bird in relation to these exotic types can we rightly appreciate its many striking peculiarities of coloration, habits, haunts, and form. Such an analysis makes it clear that each of these terms of reference must be considered as having its roots in the wood-kingfisher group. That is to say, that these stand nearest to the ancestral kingfisher. Anatomically, it is to be remembered, these two groups are indistinguishable. It is not until we come to compare museum specimens from the point of coloration, and living species from the point of view presented by their habits and haunts, that this division into wood-kingfishers and water-kingfishers becomes manifest. For it is among the wood-kingfishers that we find the first traces of the evolution of the gorgeous coloration eventually obtained by the water-kingfishers. The wood-kingfishers, again, haunt forests rather than streams, and



FIG. 2. A REMARKABLE MEMBER OF A GROUP OF BIRDS THAT HAVE SPREAD ALL OVER THE GLOBE FROM MALAY: THE SHOE-BILLED KINGFISHER (*CLYTOCEYX REX*).

The beak of the shoe-billed kingfisher is even more remarkable than that of the hook-billed kingfisher—it is of great breadth and relatively short. The back and wings of this bird are of a rich brown; while the lower back is a glorious "kingfisher blue." The tail, it will be noted, is long.

whiteness of the crown, but the wing-coverts are enlivened by splashes of pale greenish-blue. In its near relative, *D. leachi*, we find much more blue on the wing-coverts; the secondaries are also of a dull blue; and there is a conspicuous wash of blue along the lower back.

In the hook-billed kingfisher (*Melidora*) (Fig. 1) the general coloration is again brown, but on the upper parts are large spots of greyish-green, while the head and crown are spotted very much as in our kingfisher, but duller. The curious shoe-billed kingfisher (*Clytoceyx rex*) (Fig. 2) is of an almost chocolate-brown as to the crown, back, and wings, but the rump and tail feathers present that glorious gleaming "kingfisher blue" which we know so well in our own bird. The female, as in all the other cases so far cited, is similarly coloured, but duller.

All the species mentioned have long, square-cut tails. But in the beautiful *Tanysiptera* the central tail-feathers are drawn out to form a pair of long slender shafts terminating in a pair of discs. One of these, *Tanysiptera danae*, is brown above, with rose-pink lower back and breast feathers and blue wings; in *T. nympha* the rose-pink gives place to vermillion; while *T. microrhyncha* presents different shades of blue above, a blue-and-white tail, and white under-parts. By way of contrast we have birds like the white-and-green kingfisher (*Halcyon saurophaga*), of which the back, wings, and tail are of a bluish-green, the rest of the plumage white; the little Bornean three-toed kingfisher, of a vinous-red above and buff below; and our own bird, one of the most beautiful of all, whose strangely varying hues are due not so much to pigmentation as to the structural peculiarities of the feather surface.

The superb beauty of our own bird affords us sufficient proof that this splendour is not to be attributed to the generous heat of a tropical sun. We may explain it best on the supposition that it is one of the latest evolved species, and that one of the most striking features of that evolution has been a concentration of the coloration factors, whatever these may be.

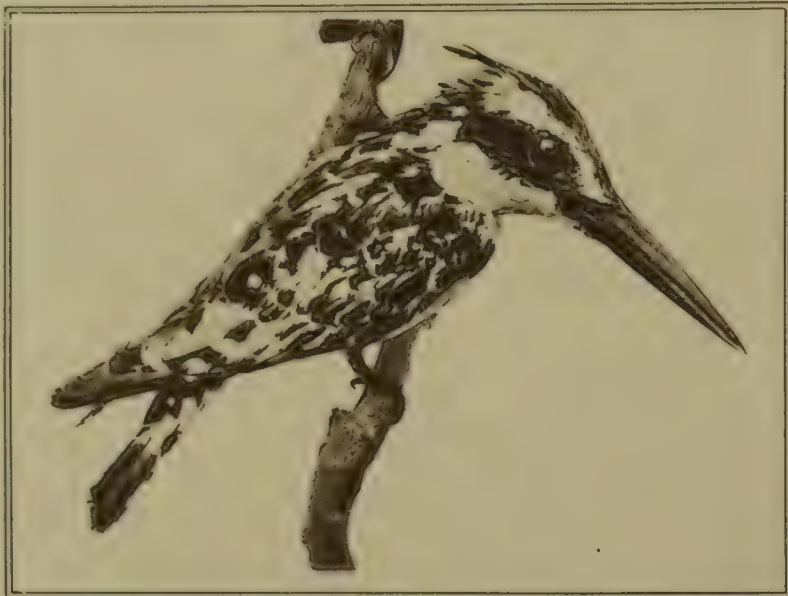


FIG. 3. A "DISTANT" "RELATION" OF THE BRILLIANT KINGFISHER OF THE BRITISH ISLES: THE BELTED KINGFISHER (*CERYLE RUDIS*).

The members of the genus *Ceryle* are either black and white or bluish-grey and white in colour; while the pattern of the plumage varies considerably in different species. In *C. rudis* the black and white are almost equally distributed. The tail is long, recalling that of our kingfisher.

BETH-PELET FINDS: PALESTINE RELICS.

JUST POST-FLOOD: A SKELETON AT UR.



WITH A BATH-ROOM ATTACHED: THE GOVERNOR'S BED-ROOM IN THE RESIDENCY OF THE NINETEENTH DYNASTY (1200 B.C.) AT BETH-PELET, PALESTINE—AN ARAB SLEEPING IN THE BED RECESS.



"FINDS" AT BETH-PELET (TELFARA): AN INLAID BRONZE DAGGER AND CHAIN AND A BRONZE SPEAR-HEAD OF ABOUT 1250 B.C.—SOME OF THE DISCOVERIES TO BE SEEN AT UNIVERSITY COLLEGE, GOWER STREET.



CUT IN THE SIDE OF THE GREAT TRENCH OF THE HYKSOS DEFENCE (2000 B.C.) AT BETH-PELET AND SANDED-UP LATER: ROCK TOMBS EXCAVATED IN PALESTINE UNDER THE DIRECTION OF PROFESSOR SIR FLINDERS PETRIE.

The illustrations on this page concern two exceptionally interesting exhibitions which are to be seen in London at the moment. On the left are photographs of "finds" made at Beth-Pelet (the modern Telfara), Palestine, during excavations carried out last winter under the direction of Professor Sir Flinders Petrie, an enterprise to which the Exhibition at University College, Gower Street, is devoted. On the right are photographs illustrating the present British Museum Exhibition of Antiquities from Ur. In that exhibition are two skeletons of people who lived immediately after the Flood. These are set out as found, and many, noting the fragility of the bones, wonder how they were excavated and transported. The workmen clearing the grave may only remove enough earth to reveal the body, or skeleton,



THE SKELETON OF ONE WHO LIVED AT UR OF THE CHALDEES IMMEDIATELY AFTER THE BIBLICAL FLOOD—EXPOSED AND "ISOLATED" ON AN UPSTANDING "TABLE" OF EARTH BY THE EXCAVATORS.



THE SKELETAL REMAINS AND THE EARTH "TABLE" COVERED WITH PARAFFIN-WAX FROM THE CAULDRON ON THE LEFT, FOR PRESERVATION; AND BONES BEING COVERED WITH WAXED-LINEN STRIPS.



THE REMAINS AND THE EARTH (COVERED WITH THE PRESERVATIVE PARAFFIN-WAX AND WITH STRIPS OF WAXED LINEN) HAVING THE SUPPORTING EARTH CUT AWAY, SO THAT THE "BODY" MAY BE TIPPED OVER ON TO THE "BIER" (FOREGROUND).

and the grave objects. If the remains are worth preserving, the articles with them are removed. Then soil about the remains is cut away, so that the skeleton is left on a "table" of earth. Next, boiling paraffin is ladled over body and earth, to hold the units together. Linen strips, with hot wax upon them, are then placed over body and earth. Then the earth under the body is cut away, until slender columns of earth alone support the remains. A padded "bier" is then placed by the body, the supports are cut away, and the remains are tipped over so that they are face-down on the "bier." They are then lightened by the removal of more soil. The preservative processes are repeated above ground; particularly as to the under-side of the body. All is then ready for transportation.

THE TOPICAL IN ETCHINGS: CAIN ON BURMA AND INDIA.

FROM THE ETCHINGS BY CHARLES W. CAIN. REPRODUCED BY COURTESY OF THE ARTIST, AND OF THE PUBLISHERS, MESSRS. ARTHUR GRETOREX, LTD., 14, GRAFTON STREET, NEW BOND STREET, W.1. (COPYRIGHTS RESERVED.)



"AN IRRAWADDY NIGHT": A SCENE ON THE CHIEF RIVER OF BURMA, A PROVINCE WHICH THE SIMON COMMISSION SUGGESTS SHOULD BE SEPARATED FROM INDIA.



"NAUTCH DANCERS, INDIA": THE LIGHTER SIDE OF A COUNTRY WHOSE FUTURE IS MUCH UNDER DEBATE, THANKS TO THE GANDHI "CIVIL DISOBEDIENCE" CAMPAIGN AND THE PUBLICATION OF THE REPORT OF THE INDIAN STATUTORY COMMISSION.

A most interesting series of drypoints by that very excellent etcher, Mr. Charles W. Cain, with whose work our readers are familiar, is to be seen at the Greatorex Gallery. In part, at least, the subjects are topical: they include scenes in India and in Burma, as well as in Mesopotamia and Persia. India is more than ever in the fore in the newspapers of the world, for the repercussions of the Gandhi "Civil Disobedience" campaign are only too evident, and discussion continues

freely and acrimoniously as to the recommendations made by the Simon Commission. Among the recommendations made by the Commission is one that Burma should be at once separated from India, chiefly because the Burman demand for such a separation is strong and "because of the difficulty of giving to Burma a satisfactory place in any centralised system designed to advance the realisation of responsible government in British India."



"The Berkeley."

The Young 'un: "Dined with the old Colonel last night. He's very proud of his brandy. Marvellous old crooked bottle and dated back a century or so."

The Old Stager: "Was the stuff inside good?"

The Young 'un: "To tell you the truth I was disappointed—it was rather flat and flavourless and much too sweet. Not a patch on this 'Cordon Bleu.'"

The Old Stager: "Ah! It was a case of age—perhaps—*without* quality. In 'Cordon Bleu' you don't get a date but you do get *Age and Quality*."

MARTELL'S CORDON BLEU



A PAGE FOR COLLECTORS. NAPOLEONIC MEDALS—AND OTHERS.

By FRANK DAVIS.

the neck "Andrieu." It is, to my mind, as good an example of French Empire engraving as it is possible to find. It is clear-cut, not over-detailed, and gives an impression of a great personality which seems to me to be more than a mere glorification of an Emperor. If, indeed, this was the man in his prime, it becomes more easy to understand how he almost accomplished the impossible. The reverse of this particular medal has an interest which transcends the bounds of nationality.

on the left, is a cow; on the right a lancet; below, the tube containing the virus.

The remaining three medals deal with war; yet even so, one of them, No. 5, is not without a certain archaeological interest. The column of the Place Vendôme—strictly speaking, the Column of the Grand Army—was erected to commemorate the victories of 1805. As everyone knows, it imitates the Trajan Column at Rome by a series of spiral bas-reliefs. The bronze used in casing the column was supplied by the 1200 pieces of cannon taken from the Russian and Austrian armies during the campaign.

On the summit was placed the statue of the Emperor by Chaudet, in which he was represented as a Roman Emperor. In 1814 this statue—which can just be made out on the medal—was pulled down, and afterwards destroyed. It was not until 1833 that a new representation of Napoleon was placed upon the column: by this time it was no longer *de rigueur* to copy Roman originals, and the great captain stands there as he was at Austerlitz, with a telescope in his hand, top-booted and cocked-hatted. Copies, in silver, of the whole series of medals that were struck to celebrate the 1805 campaign were enclosed in a leaden box, and sealed up in one of the courses of the column.

No. 6 is the representation of the very charming triumphal arch of the Place du Carrousel—not the more famous one at the top of the Champs Elysées beneath which now rests the Unknown Soldier, but the smaller arch of the Tuileries Gardens. It is a quite frank imitation of the arch of Septimus Severus at Rome, and was erected in 1806 in honour of the French Armies. The quadriga that crowns it is of lead and gilt, the work of the sculptor Lemot; to this were attached the four bronze horses (known as the "horses of Corinth") brought from Venice. In 1815 these horses were sent back by the Allies and replaced on the façade of the Church of St. Mark. This medal (which bears on the other side the same fine head of Napoleon as No. 4) was struck in 1806 at the time of the erection of the arch.

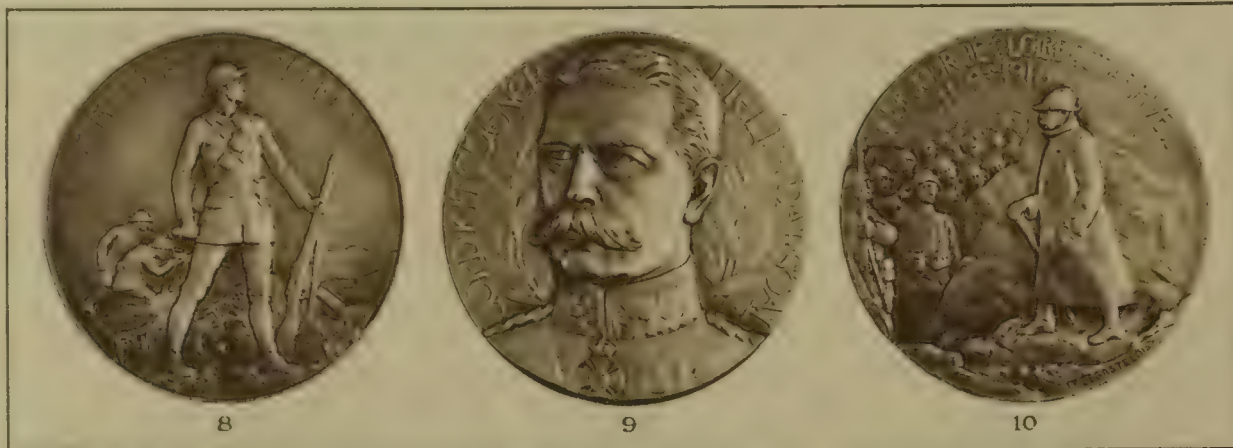
No. 7, a very vigorous composition, speaks for itself. It is entitled "Retreat of the Army," and is dated "November 1812." Perhaps three modern medals dealing with more recent events will not be out of place. I do not pretend that they are outstanding works of art, but there is no denying their great interest as marking recent happenings. The Canadian soldier of No. 8 wears the artist's notion of service equipment; but no one who has ever stood upon the Vimy

Ridge, or looked up at its frowning desolation from the trenches near the Arras-Bethune road, can fail to forgive the designer's ignorance of detail. The Lord Kitchener of No. 9 needs no comment; while No. 10 shows the late Georges Clemenceau at the height of his career, when the bitterness of 1870 had been sweetened by the triumph of Armistice Day.



INCLUDING THE FAMOUS NAPOLEONIC EXAMPLE ENTITLED "DESCENTE EN ANGLE-TERRE" AND MARKED "FRAPPÉ À LONDRES EN 1804": FRENCH MEDALS OF UNUSUAL INTEREST.

1. The "Invasion of England" Medal, which it was intended to strike in London from dies engraved in Paris. 2. The Medal Commemorating the Marriage of Napoleon and Marie Louise of Austria. 3. A Medal Showing the Son of Napoleon and Marie Louise, who was King of Rome for a Time. 4. A Napoleon Medal Showing the Head Generally Used on Medals Struck by the Paris Mint. 5. A Medal Showing the Column of the Place Vendôme (Colonne de la Grande Armée), which was Set Up to Commemorate the Victories of 1805. 6. A Medal Showing the Triumphal Arch of the Place du Carrousel (the Smaller Arch of the Tuileries Gardens). 7. The "Rétraite de l'Armée" Medal, Dated 1812.



MEDALS CONCERNED WITH THE GREAT WAR: THE CANADIANS, KITCHENER, AND "THE TIGER" COMMEMORATED.

8. A Medal Showing a Canadian Soldier, and Bearing the Inscription, "Prise de Vimy." 9. The Lord Kitchener Medal. 10. The Medal Showing the Late M. Clemenceau at the Moment of Triumph—"Le Jour de Gloire est Arrivé: 11 9bre. 1918."

In 1800 the Duke of Rochefaucauld-Liancourt introduced vaccination into France, and the earliest experiments were made upon thirty Paris children with vaccine sent from London. In 1804 a society was formed to popularise the practice. This medal was struck to commemorate the event. It shows Æsculapius taking under his protection the Medicean Venus, whose left arm is bandaged. In the field,

A RECENT exhibition at Spink's served to remind the English of an amiable and dignified method of commemorating great events which has enjoyed extraordinary popularity across the Channel for centuries. Our own Mint, rightly or wrongly, keeps strictly to the business of making coins, and perhaps it is now too late in the day to suggest that the British public might be persuaded to patronise a series of medals on current events. In Paris it has long been a habit to buy these commemorative plaques. Not a colonial exhibition can be held, nor a treaty signed, without a medal being struck. It would be absurd to pretend that every one is a superb work of art—it is extraordinary how officialdom the world over favours the wedding-cake school of design—but none the less they are pleasant things to have about the house.

Whatever we may think of the æsthetic qualities of the latest productions of the Paris Mint, there can be no doubt about our interest in the large series of Napoleonic medals. Their rather dry classicism is more in keeping with such small work in bronze, while the extraordinary story of the first fifteen years of the nineteenth century has not yet lost its romantic appeal.

Perhaps I can best introduce this extremely interesting series by a brief description of a few specimens. Of all those illustrated on this page, No. 1 is surely the medal that has the greatest appeal to us. It shows Hercules lifting a figure with the extremities of a fish, and crushing it in his arms. It is entitled "Invasion of England," and beneath is the inscription "Struck at London in 1804." The dies of this medal were engraved in Paris when the invasion was being prepared, and it was intended to strike the medal in London. Copies were made in London, but by ourselves after the plan had fallen through. If I am not mistaken, the Germans prepared a design for a medal to commemorate the taking of Paris in 1914.

No. 2 commemorates the marriage of Napoleon with Marie Louise of Austria (1810). The classical convention may make us smile—it is no longer the fashion to represent reigning monarchs in the costume of a Roman Emperor—but this medal, apart from its historical interest, is none the less a fine piece of work. If we are inclined to dismiss this sort of thing with an amused shrug, we can scarcely do the same to No. 3. Here is a naturalistic and rather charming portrait of the child who was the son of Napoleon and Marie Louise, who was for so short a time King of Rome, and who lived on after the Emperor's downfall, and died in Austria at the age of twenty-one. A Bonaparte view of history regards him naturally as Napoleon II.

No. 4 is the head employed on most of the medals belonging to the Paris Mint. It is signed beneath

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even the insistence of every other earthly appeal to the heart of the hearer. Homewards then across the Pacific by Honolulu, San Francisco, and the Panama Canal; a pause at Havana, in fragrant Cuba, and then New York again, and England, home, and beauty for the spring of 1931.



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9 0 × 5 11	11 14 0	9 13 0	
9 2 × 7 2	14 9 0	11 18 0	
9 3 × 6 0	12 4 0	10 1 6	
9 10 × 6 1	13 3 0	10 17 6	
10 10 × 9 0	21 6 0	17 11 6	
11 0 × 7 11	19 2 0	15 16 6	
11 2 × 9 2	22 9 6	18 11 0	
11 4 × 8 5	20 3 0	16 13 0	
11 6 × 9 1	22 19 0	18 18 6	
11 10 × 7 11	20 12 0	17 0 0	
11 11 × 9 0	23 11 0	19 8 6	
12 3 × 9 0	24 4 0	20 0 0	
12 5 × 10 11	29 15 0	24 11 0	
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14 1 × 10 2	31 9 0	25 19 6	
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15 2 × 11 3	37 9 0	30 18 0	
15 7 × 10 10	37 1 6	30 12 0	
16 0 × 11 0	38 9 0	31 15 0	
16 7 × 11 2	40 13 0	33 11 0	
16 8 × 13 1	47 17 0	39 9 6	
17 0 × 10 10	40 8 6	33 7 0	
17 7 × 12 1	46 13 0	38 10 0	
17 11 × 12 0	47 4 0	38 19 0	
18 8 × 12 2	49 17 0	41 3 6	
19 10 × 12 0	55 11 0	45 16 6	
20 0 × 11 10	51 19 6	42 17 6	
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**SALE JULY 18th.—A SIENESE COLOURED WOOD FIGURE, circa 1425.**

MARINE CARAVANNING.—LXXXIX.

By COMMANDER G. C. E. HAMPDEN, R.N.

IN my article of April 5 I described a standard 20ft. Auxiliary Baby Barge yacht which is built by the Sittingbourne Shipbuilding Company and marketed by Messrs. Scott-Moncrieff, Ltd., 60, Cheval Place, S.W.7. When I wrote of these midget craft I had no conception that they could be more than smooth-water vessels; but, after spending several days in one recently, I am more full of admiration of their seagoing qualities. They are far more heavily built than most other boats of their size, and are, in fact, almost too robust; but it is a fault on the right side, nevertheless, though it makes them rather slow, of course.

My voyage consisted of a journey from the builder's yard at Sittingbourne to Henley-on-Thames for the regatta—in other words, it included experience of the open waters of the Thames estuary and also a test of the behaviour of the vessel in the confined reaches and locks of the upper parts of the river. I left Sittingbourne at 3 p.m. on a falling tide with two companions, and proceeded down the river to Sheerness at reduced speed under the power of the 7-h.p. Baby Austin engine, which had not been "run in," so required nursing. No reduction gear had been fitted, though I understand that it will be standard in all the production models. Personally, I think reduction gear essential in any boat of the barge type, for they require low propeller-speeds to attain the best results.

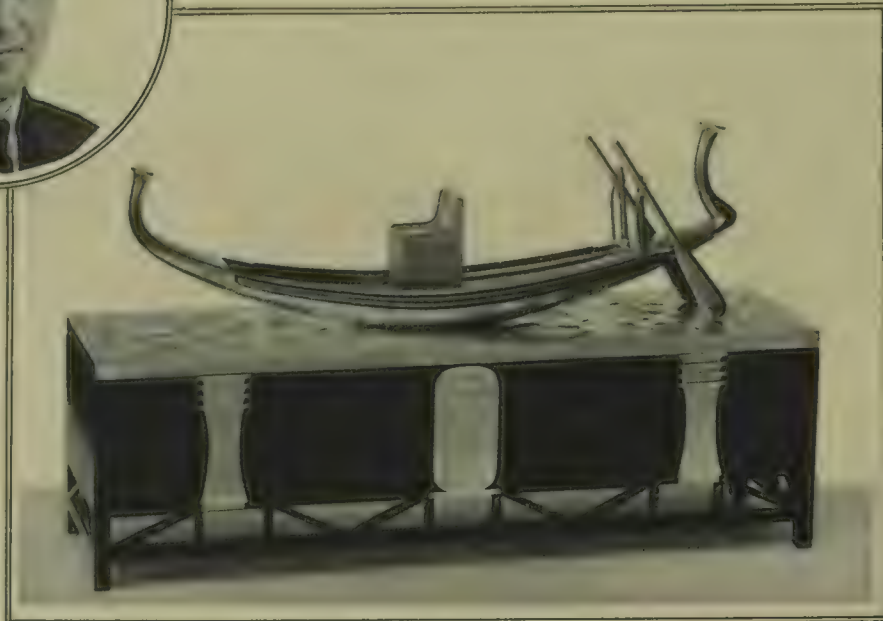
We passed Sheerness (Garrison Point) at 4.30 p.m., and headed for Southend and the open waters of the

Thames estuary, as I wished to see how *Water Girl* sailed. Unfortunately, the wind fell light, and the adverse tide became so strong as to allow only a short test, as it was important for me to be in London by the next morning. Even without her centre-board lowered she sailed well, but would improve if she were given more sail area. At 6 p.m. we headed up river against an ever-increasing tide and wind. Now, as previously mentioned in my first article on this vessel, she is not a lightly-built craft, neither has she exactly racing lines, so I had serious doubts whether a new Baby Austin running at reduced power would be "man enough" to drive a boat of about three tons (yacht tonnage) against such a strong wind and tide. My doubts proved to be unfounded, for it soon became

apparent that the speed over the ground was about two knots, with the engine turning at approximately 1500 revolutions. Though it delayed progress, I welcomed the rough water as a further means of testing the seaworthiness of the vessel. She emerged triumphant, for not a drop of water came on board even when the boat was headed into, or put broadside on to, the wash of large ships, whilst her motion on such occasions was very easy. The seventeen miles from Southend to Gravesend against the existing weather conditions proved a long and gruelling test for the small engine, but it never once complained, and successfully brought us to Tilbury by 10.30 p.m., where the tide slackened but the wind increased. Progress then became more rapid, and we reached

London at 2 a.m., where we made fast to a friendly barge for a well-earned sleep. Two days were spent in the Metropolis before an uneventful voyage was continued to Henley, spending one night on the way. Sails were not hoisted on the upper Thames, as time was important, but the boat proved easy to handle under power on all occasions, though the position of the speed lever might be improved. Though no attempt was made to obtain the speed of *Water Girl* over a measured distance, her average over long distances against winds, tides, and current appeared to be about four knots, but should be greater when she is "run in" and reduction gear is fitted. This is good going for a barge, and reflects great credit on the Austin Company and their wonderful little engine, which, as far as I was able to judge, used only four gallons of petrol during a ten-hours' non-stop run.

Many motor-boating novices have written to me from time to time asking whether a five-knot boat is fast enough for cruising. Personally, I would cross the Channel in *Water Girl* in any moderate summer weather, and look upon her as quite suitable for Continental inland water cruising. She is cheaply, and in some cases rather roughly, finished, but one cannot expect a "Coves finish" for under £250.



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Commander Hampden pointed out in his last article on "Marine Caravanning" in "The Illustrated London News" that no one has done more than Mr. Bersey to foster the progress of pleasure motor-craft in this country without any reward in view. Mr. Bersey was presented with the trophy (specially modelled for us by Messrs. Mappin and Webb) at a dinner given by the Marine Motoring Association at the Park Lane Hotel. Mr. Bersey also won the Duke of York's trophy on June 27.

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THE CHRONICLE OF THE CAR.

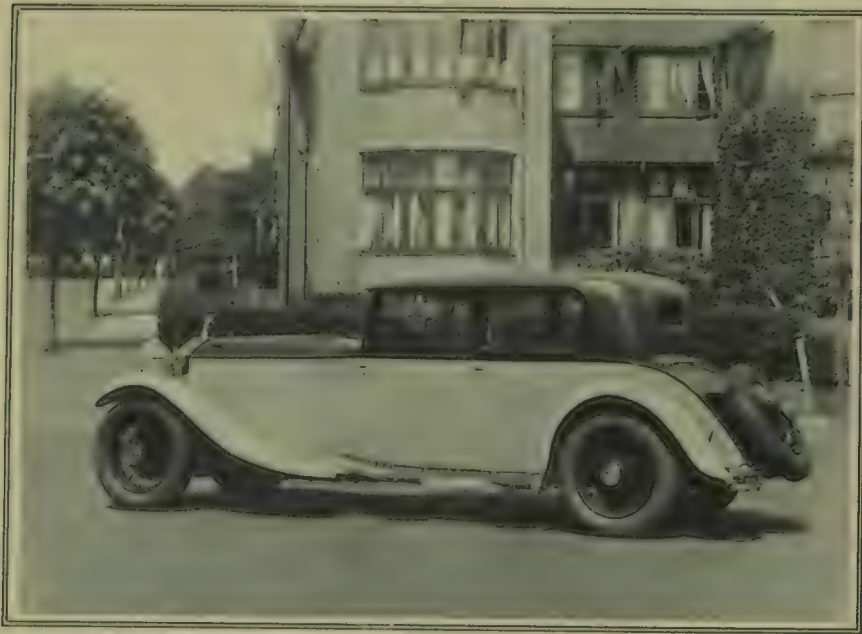
By H. THORNTON RUTTER.

ONCE upon a time motorists manœuvred in all sorts of ways to get particular registration numerals and letters for their cars. In fact, a friend of mine was offered A—I the other day for £5 or £10—

letters of the new "Puss Moth" de Havilland aeroplane recently purchased from the de Havilland Aircraft Company, Ltd., by the Prince of Wales are G—ABBS. Some day this machine, like old cars, will come into the open second-hand 'plane market, with much competition for the registration letters. By the way, various makers of engines and motor-cars, insurance

The Prince of Wales's "Puss Moth" 'Plane.

To return, however, to the new "Puss Moth" belonging to our Prince. This is an all-enclosed luxury type of high-speed touring monoplane capable of carrying two persons ordinarily, and an occasional third, besides the pilot. It is fitted with a 120-h.p. inverted type of Gipsy engine, and



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I forget which—with the privilege of paying the Road Fund and the Chancellor of the Exchequer a further £5 for the transfer to each car to which he affixed this number, in addition to the regulation registration fee. He came to the conclusion that his vanity or fancy was not worth encouraging at the price, so politely declined the offer.

No doubt we shall have the same game played in regard to our aircraft. For instance, the registration

offices, and the like send me a number of handy diaries each year with our motor-car registration letters for districts in the contents, but so far I have not yet seen a similar index for air machines. A copy of the entire British identification letters at present issued would not fill very many pages, nor would that of any other European country. America has the largest number of 'planes registered in the world in civilian service.

the aeroplane is virtually a standard job with certain extra equipment and a special colour-scheme chosen by the Prince himself. The top half of the fuselage and of the engine-cowling is painted blue, and the lower half of the fuselage is red, with the lower half of the engine cowling polished. A thin silver line divides the two colours on the fuselage. The rear struts are blue and the front ones red, while the wheel discs of the landing

[Continued overleaf.]

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wheels are blue. The wings, ailerons, elevators, and tail plane are silver. The rudder and tail fins are divided into three equal vertical stripes, the outer ones being blue and the centre one red. The registration letters, G-ABBS, are painted on the fuselage in silver outline and on the wings in blue. The interior upholstery is in red leather, and the machine is supplied with a detachable large seat as an alternative to, and replacing, the main rear seat. The latter consists of two ordinary seats and a third "occasional" seat. When the large seat is in use, this will be directly behind the pilot's seat. This "Puss Moth" plane carries thirty-five gallons of fuel, which is considered sufficient for a journey of about 735 miles in still air. As, however, "still air" is an exception, refuelling would have to be done earlier on most trips. At the same time, the tank is ample for the work this machine is expected to be asked to perform.

Mention of fuel reminds me that additional generating plant costing £80,000 is to be erected at Fawley, by Southampton Water, in order to cope with increasing demands for petrol refined in Great Britain. Petrol storage at Fawley is also to be increased by the construction of four new tanks, seventy feet in diameter and thirty feet high. I was told recently by an official of the Anglo-American Oil Company that refining is only in its infancy in this country. Last year 800,000 tons of oil products were handled—in and out—at Fawley. This is one of the few petroleum refineries in England, and the work there has increased by 350 per cent. in the past three years. But that is not to be wondered at when one considers that ships docking in Southampton are using more oil fuel than ever. Cars are putting up bigger annual mileages, and touring aeroplanes are growing in greater popular favour. As a matter

of interest, the R.A.C. published the figures enumerating the cars at the Aldershot Tattoo, which they were responsible for parking. The total was over 41,000, about 3000 more than were present at this wonderful military display last year, and a remarkable sign of its popularity.



AN EXHIBITION OF EIGHTEENTH-CENTURY PICTURES ON GLASS FOR THE BENEFIT OF THE MIDDLESEX HOSPITAL: A CHINESE PAINTING OF DEAD GAME.

An exhibition of very charming eighteenth-century pictures on glass is now in being at the Gill and Reigate Galleries, Hanover Square, and will be open until July 17, for the benefit of the Middlesex Hospital Reconstruction Fund. The specimens are not for sale. Most are from the Craigweil House Collection of Sir Arthur du Cros, and it may well be that the King and Queen were interested in them during the period of his Majesty's convalescence at Bognor Regis. The exhibition is open from ten to five, except on Saturdays, when it closes at one.

Arbuthnot Trophy: Navy Motor-Cyclists.

Trophy Trial, which

One of the most coveted triumphs in Naval sporting circles is to win the Arbuthnot Trophy Trial, which was instituted in 1919 in

memory of the late Rear-Admiral Sir Robert Keith Arbuthnot, Bt., K.C.B., M.V.O., who was killed at the Battle of Jutland. His principal hobby was motor-cycling, and I can personally vouch that no man was ever a keener or nicer competitor than the Admiral. Many a time he has been a contestant in some of the most severe motor-cycling competitions at which I have been present, and he often used to say that "No man or woman can really be a motorist if they have not graduated on a motor-cycle, as this machine needs its owner to look after it personally and not other, hired persons."

This year the Arbuthnot Trophy Trial will take place on Saturday, July 26, over part of the ground at Camberley used for many years for the motor-cycle trial known as the Southern Scott Scramble. Conditions of the trial, closely following those of previous years, have been decided at a meeting between the Auto-Cycle Union and the R.N. and R.M. Sports Control Board, when it was agreed that the entry fee should be reduced to fifteen shillings, except in the case of Sub-Lieutenants, Midshipmen, and Cadets, when the entry fee is reduced to seven shillings and sixpence. Perhaps I ought to mention that this is only open to the Navy, and a wonderfully good show is put up by the entrants every year. In addition to the trophy—a bronze statuette of Rear-Admiral Arbuthnot—a special award has been offered for the best performance by a competitor (other than the winner of the trophy) who has never before competed in this Arbuthnot Trophy road trial competition. Full details may be obtained from the secretary, Auto-Cycle Union, 83, Pall Mall, London, S.W.1; but any Naval officer can enter on the day itself if he writes to the secretary to learn the time and actual place of the start of this meeting on July 26 at Camberley.

(Continued overleaf.)

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Continued.]

Le Mans Reveals Racing Motor Form.

Although Britain did extremely well in the first of the International road circuit motor races at Le Mans, I hope my readers will not be led to imagine that they can pick the winners for Dublin on July 18 and 19, and Ulster on Aug. 23, at both of which meetings the same cars meet on exactly the same terms. In the first place the Talbot won the race on the handicap, and the Bentley was second. Most people seemed to think, because the Bentley won the prize for covering the greatest distance in the twenty-four hours, that it had won that race. It did not, and on that form the Talbot should win both the Irish Grand Prix on the Saturday for cars over 1500 c.c. and the Tourist Trophy race at Ulster.

But one must not forget that the Bentleys slowed down after the Mercedes "cracked," when "Tim" Birkin and company ran its legs off—and their own too—in the first ten hours of the race. Neither at Dublin nor at Belfast is the race so long. Moreover, there will be three Mercedes instead of only one, so the "cutting-up stakes" will be a wonderful display of stamina between them and the Bentley team. For the moment I should not like to have to name the winner on their past form. Talbots may do the trick on the handicap, yet I see no reason why the scratch Mercedes and Bentleys should not have equal chances to provide the winner. Alfa Romeos, which won at Dublin last year, are out of form this year. Austins can win on the handicap, without doubt, if they have no trouble and fast pit work. At Le Mans there was no plug trouble for the Bentleys, which used K.L.G.s, and that was very helpful. This frequent complaint was absent also from the Lea-Francis, which also used K.L.G.s. It is exemption from troubles small like this, so terribly important in racing, that has relieved the ordinary user from plug troubles generally, since the demand arising under more strenuous conditions has bettered the product for the larger body of motorists.

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To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 316, Strand, W.C.2.

SOLUTION OF PROBLEM No. 4072. By EDWARD BOSWELL (LANCASTER). [3; 2pKQp2; 1p2PB2; 1r1k1bR1; 1p1P4; 3P2st; S7; 8—in two moves.]

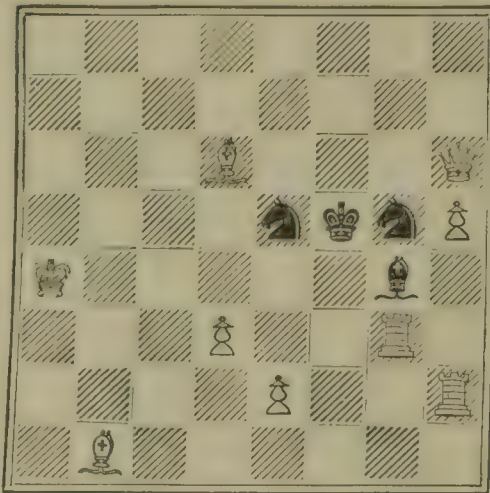
Keymove—Q—Q8 [Qe7—d8].

If 1. — PB3, 2. KK7; if 1. — P×P, 2. K×P; if 1. — PB1, 2. QQR8; if 1. — R moves, 2. Kt×P; if 1. — Kt moves, 2. R×B; if 1. — PKt6, 2. KtB3.

A neat little mutter, with three mates changed. Solvers should note that all the mates are set in the block position, and the Q abandons the direct mates on d6 and e6 for the "pendulum" disclosures. All very artistic, and by no means obvious.

PROBLEM No. 4073.—By J. NIELD (RHYL).

BLACK (4 pieces).



WHITE (9 pieces).

[In Forsyth Notation: 8; 8; 3B3Q; 4ksP; K5b1, 3P2R1; 4P2R; 136.]

White to play and mate in two moves.

GAME PROBLEM No. XLV.—Will solvers please note that Black is playing up from the bottom of the board, and not as stated in the margin. Black (6 pieces) and White (5 pieces) should therefore be reversed in position.

CORRECT SOLUTION OF PROBLEM No. 4068 from George Parbury (Singapore); of No. 4070 from A Carington-Smith (Quebec), H E McFarland (St. Louis), Antonio Ferreira (Porto), and J W Smedley (Oldham); of No. 4071 from T K Wigan (Woking), Antonio Ferreira (Porto),

Julio Mond (Seville), and J W Smedley (Oldham); of No. 4072 from T K Wigan (Woking), L W Cafferata (Newark), H Richards (Hove), and M Heath (London).

CORRECT SOLUTION OF GAME PROBLEM No. XLI. from George Parbury (Singapore); of No. XLIII. from A Carington-Smith (Quebec), and Senex (Darwin); of No. XLIV. from Julio Mond (Seville) (5 points) and David Hamblen (Newton, Mass.) (5 points); of No. XLV. from L W Cafferata (Newark) and H Richards (Hove).

RUBINSTEIN REFUTES INGOLDSBY.

At Scarborough Mr. Sergeant staged the "Legend of Spain," that "glorious specific" which in days gone by has produced fireworks enough for an Auto-da-Fé. Akiba Rubinstein found resources unknown to Aby Ben Lasco and his unhappy friends, and the Inquisitor himself was wearing the *Samarra* at the end of the fun.

(Ruy Lopez.)

WHITE (E. G. Sergeant).	BLACK (Rubinstein).	WHITE (E. G. Sergeant).	BLACK (Rubinstein).
1. PK4	19. QB2	PR5	
So fine and so new, it would make you exclaim, if an Englishman, "Crikey"!			
1. PK4	20. BK3	RR4	
2. KtKB3	21. B×B	P×B	
3. BKt5	22. QRO1	R×R	
4. BR4	23. R×R	R×Kt	
	24. P×R	KtB5	
	25. KtQ2		
Quite a good line; it's a variant of Steinitz.			
5. Castles	BQ2		
6. PB3	KtKt2		
7. PQ1	PR3		
8. OKtQ2	PKKt4		
9. P×P	P×P		
10. RK1	KtKt3		
11. KtB1			
Knights of the Golden Fleece Each felt the rub.			
11. KKtQ2	PKt5		
12. KKtQ2	PKt4		
13. BKt3	BQB4		
His Grace the Archbishop comes up the back way.			
14. BQ5	QB3		
Sa Magestad ha on a plan of her own.			
15. KtK3	PKR1		
16. KtK3	BKt3		
17. KtKB5	RQ1		
18. B×Kt			
The horseman he slew Ere he leaped to K2!			
18. B×B			

THE SCARBOROUGH CONGRESS.

We congratulate M. Edgard Colle, the Belgian champion, upon his fine victory, and also Geza Maroczy, most genial of masters, *proxime accessit*. The British champion, Mir Sultan Khan, did very well, but lost to W. Winter, a revenge that must have gladdened the heart of the young English master, who walked into a stalemate in their championship game at Ramsgate. Rubinstein was Rubinstein, brilliant but erratic. On his day he is still one of the world's greatest artists, but "when 'e's bad, 'e's 'orrid!" Altogether, the tournament was a great success, and should be of the greatest benefit to the British team at Hamburg.

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THE PLAYHOUSES.

"THE SWAN," AT THE ST. JAMES'S.

IT was not until towards the end of this play, which seemed longer than it actually was, that we learnt the meaning of the title. A swan is a stately bird so long as it is swimming placidly on the water, but it is as awkward as a goose when it is upon dry land. Quite what bearing this had on Princess Alexandra's decision to marry her cousin, Prince Albert, and the departure of the tutor whom she loved, it is difficult to say. Prince Albert was a dull, pompous, humourless heir apparent, who irritated his aunt, to whom he was on a visit, by paying no attentions to her daughter, Alexandra. As a reader of old-fashioned fiction, she realised that jealousy often acts as a spur to induce a lethargic wooer to take the leap. So she instructed Alexandra to encourage the young tutor to the family to make love to her. With no display of emotion, Alexandra did as she was ordered, until, after a dinner-party, finding the tutor insulted by the Prince, she threw her arms round his neck and kissed him with a pity that was akin to love. Miss Edna Best played this scene perfectly. Beneath the exterior of the well-drilled Princess it was possible to see the fluttering of a very human and unhappy girlish heart. Possibly she was

not in love with the tutor, but undeniably she was in love with the thought of a love she knew could never be hers. The play, however, is dull, and the wit not as dazzling as Herr Ferenc Molnar's international reputation had led one to expect. Miss Henrietta Watson was excellent as the Princess Beatrice, but the part was a tedious one. Mr. Herbert Marshall displayed unexpected powers of comedy as Prince Albert. Miss Irene Vanbrugh, vital and dazzling as ever, made a too brief appearance in the third act.

"DÉSIRÉ," AT THE NEW.

The first act was very promising. Désiré, a very ordinary-looking butler, obtains a situation in the house of Odette Clery. It is then disclosed that he has an unfortunate habit of making love to his mistresses. Odette, whose "friend," a Cabinet Minister, is of a jealous disposition, is only deterred from discharging Désiré when she hears of his weakness by his not too flattering assurance that she is not his type, and that he will never be tempted to make love to her. But in Act II., the walls of Odette's villa at Deauville being very thin, we hear that they spend restless nights with the name of the other on their lips. This is not as funny as it might be, due possibly to the adapter's natural hesitation to give full effect to M. Sacha Guitry's audacities in English. Most of the third act is taken up with a very dull

dinner-party, during which a deaf lady is duly baited for her hardness of hearing. Odette and Désiré, anxious that their murmurings of the other's name should not be overheard in the night, decide, unknown to each other, to sleep in the lounge. This scene was doubtless very daring in French, but it is no more than mildly amusing now. Miss Jeanne de Casalis gave a most attractive performance as Odette, but Mr. Owen Nares was hardly the actor for the gallant and audacious Désiré. Miss Buena Bent and Miss Nadine March had a few amusing moments as a cook and a housemaid.

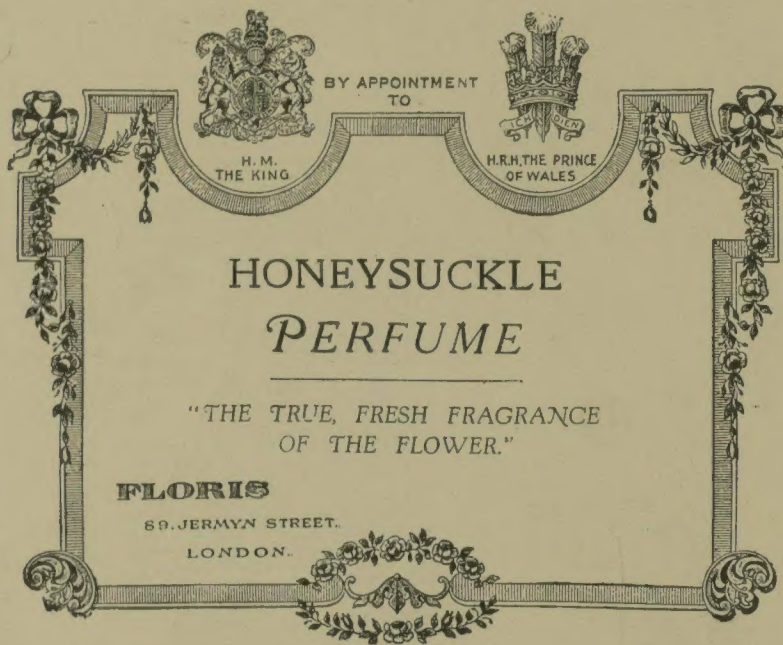
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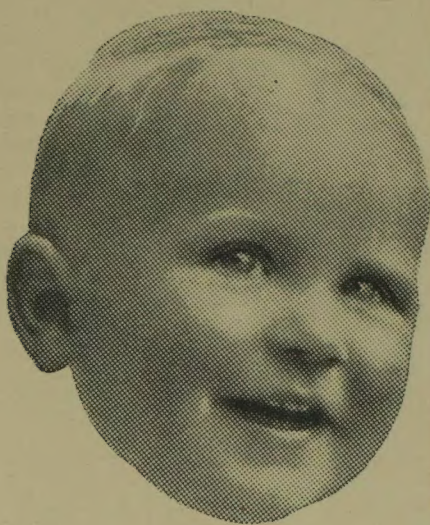
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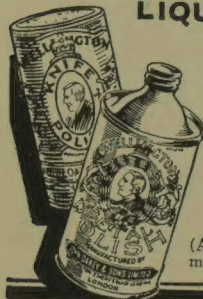
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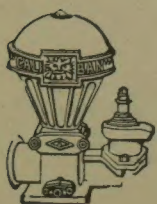
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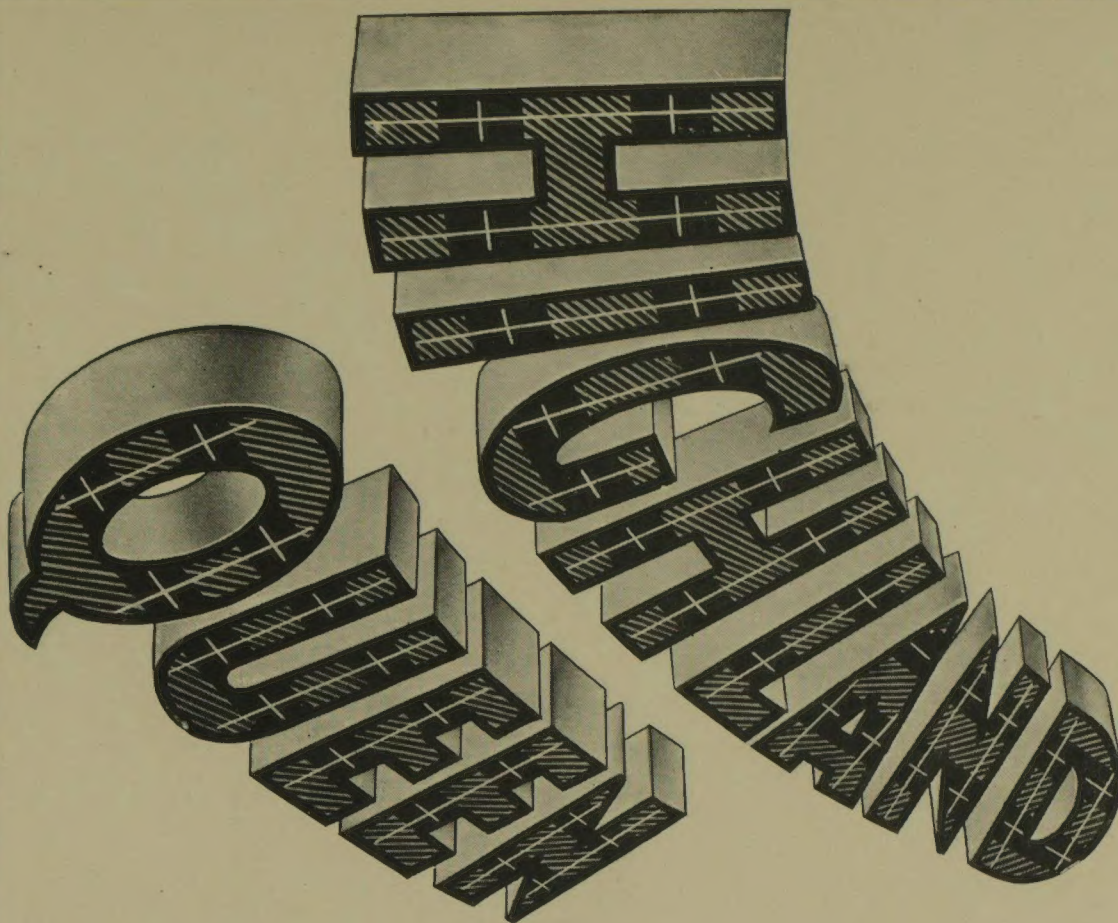
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